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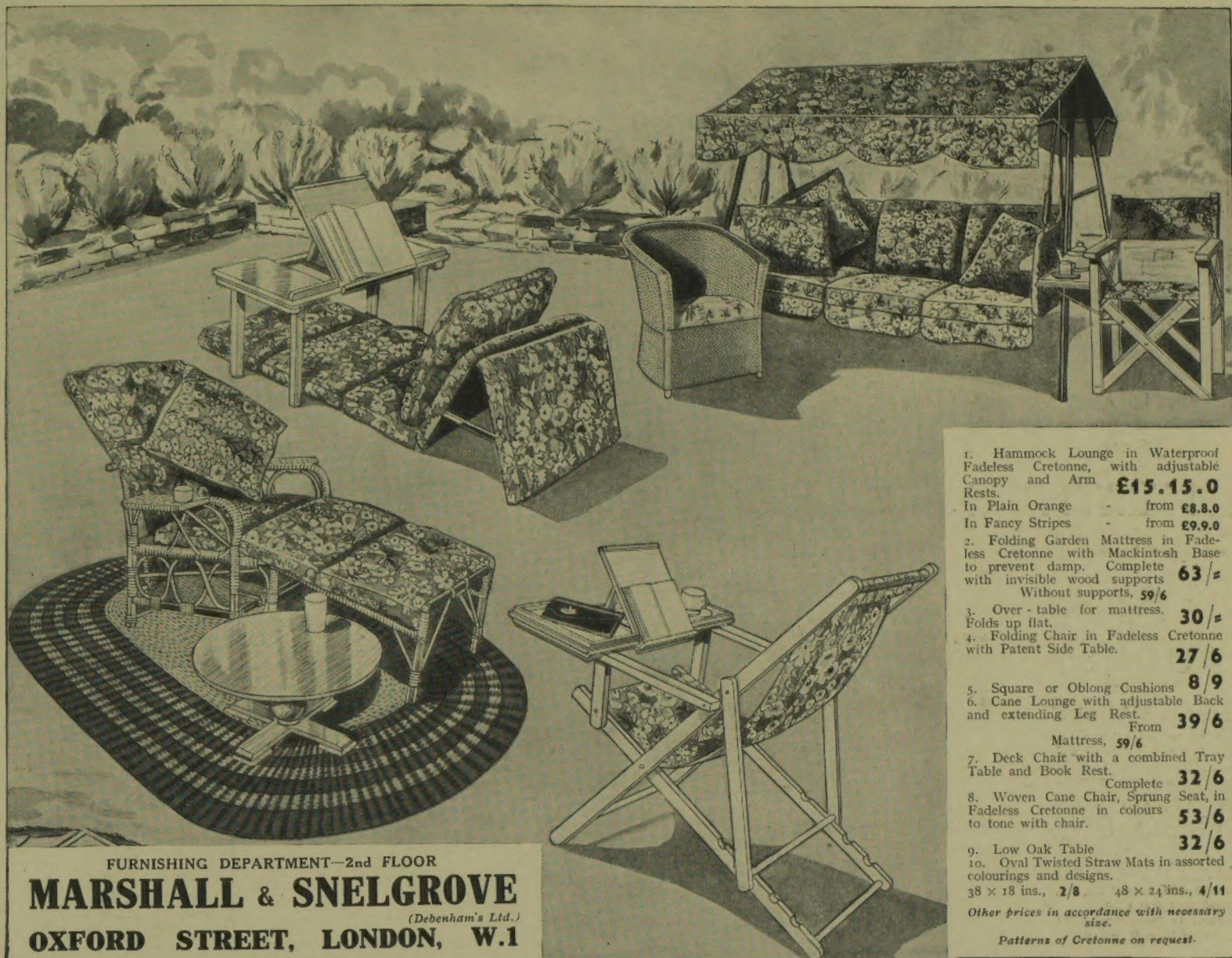
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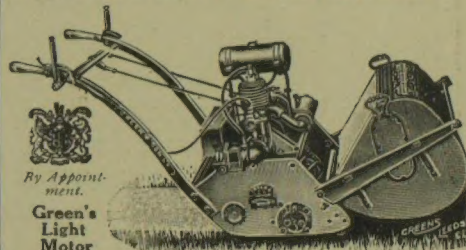
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SATURDAY, MAY 23, 1931.



## CRANIAL EVIDENCE OF TUTANKHAMEN'S KINSHIP TO AKHENATEN, THE PREVIOUS PHARAOH OF EGYPT: A PECULIARLY SHAPED HEAD OF THE BOY-KING AS THE SUN-GOD ISSUING FROM A LOTUS.

On four later pages in this number we illustrate newly revealed treasures from Tutankhamen's Tomb, found by Mr. Howard Carter, co-discoverer of the Tomb with the late Earl of Carnarvon. The wonderful objects recovered are now in the Museum at Cairo. One of the most interesting exhibits is this painted and carved wooden portrait head of Tutankhamen, showing him at an age when he must have ascended the throne—about nine years. Pharaohs were earthly

representatives of the Sun-god and bore the exalted title, "Son of the Sun"; hence the boy-King is here represented, in accordance with an ancient myth, as the young Sun-god emerging from a lotus flower which sprang out of the primeval waters when Creation took the place of chaos. The peculiar shape of the cranium testifies to Tutankhamen's near relationship to Akhenaten, his father-in-law, and very probably his father, whom he succeeded.

PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)—SEE ARTICLE ON PAGE 856.



# NEW TREASURES FROM TUTANKHAMEN'S TOMB :

UNPUBLISHED PHOTOGRAPHS OF THE KING'S RICHLY DECORATED "FALDSTOOL"; AND UNIQUE RECORDS OF INTACT SECRET RECESSES, WITH MAGICAL CONTENTS, IN HIS BURIAL-CHAMBER.

(See Illustrations on pages 857, 858, and 859, numbered according to References in the following Article.)

THE Tomb of Tutankhamen, with the discovery and clearance of which the name of Mr. Howard Carter is so closely associated, continues to provide us with new and wonderful subjects for illustration. Among the more recent exhibits in the Cairo Museum is the King's ecclesiastical throne, which, in many ways, recalls the bishop's chair, or "faldstool," of our cathedrals to-day. As opposed to his secular throne, which was brought to light during the earlier stages of the discovery (see *The Illustrated London News* of Sept. 22 and Nov. 10, 1923), this throne (Fig. 2) was evidently used by Tutankhamen when presiding as the highest spiritual authority. It is of "faldstool" form, but, while retaining its folding shape, it had at that early period already become rigid and acquired a back.

Its ample, curved seat, fashioned in the semblance of flexible leather, is made of ebony inlaid with irregular-shaped pieces of ivory, imitating the motley markings of a piebald hide: the central portion of the seat, however, is ornamented with a series of small rectangular panels of ivory stained to represent various other hides, including that of the cheetah (Fig. 7). The seat is supported by cross-legs of folding-stool type; these are carved in ebony and inlaid with ivory in the shape of heads of geese, and are partially bound with thin sheet gold. Between the stretchers and the foot-bars is an openwork gilt wood ornament symbolising the union of "the Two Kingdoms," Upper and Lower Egypt, the greater part of which was unfortunately wrenched away by the dynastic tomb-robbers in search of loot.

The upper part of the upright curved back-panel is overlaid with sheet gold and richly inlaid with faience, glass, and natural stones. Here the decoration incorporates the Aten disc and names, the Aten prenomen and nomen of the King, and the Nekhebet vulture holding single ostrich-feather fans. Below this device is a series of inlaid rails and stiles enclosing ivory and ebony panels inscribed with various designations of the King. Of particular interest are these inscriptions, for they give both the Aten and the Amen forms of the King's nomen, and in all cases the Aten form remains unchallenged. This faldstool is thus an important historical document with regard to the politico-religious vacillations of the reign, for, from the fact that the Aten and the Amen elements occur side by side, it would appear that the young King's return to the older faith of Thebes was gradual in transition and not spontaneous.

At the back (Fig. 1), to give rigidity to this folding-stool form of chair, upright supporting laths were

fixed to the back-panel, the seat, and the back foot-bar. The upper rail and supporting laths are encrusted with designations of the King which, like those on the front, include both the Aten and Amen forms of his name. The back of the panel is overlaid with sheet gold, and upon it, finely embossed, is a large Nekhebet vulture with drooping wings surrounded by various epithets.

The strengthening framework, warped by in-



FIG. 1. THE BACK OF THE BACK PANEL OF TUTANKHAMEN'S ECCLESIASTICAL THRONE, OR "FALDSTOOL"—OVERLAID WITH SHEET GOLD EMBOSSED WITH A NEKHEBET VULTURE—THE UPPER RAIL AND SUPPORTING LATHS ENCRUSTED WITH DESIGNATIONS OF THE KING.

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

frequent saturations of humidity which the tomb had suffered, no longer serves its purpose, for its tenons do not meet their morticed sockets. Thus this relic of authority offered Mr. Howard Carter more than one problem in the matter of reparation sufficient even for transport from the tomb to the Cairo Museum. With the faldstool was found its companion footstool (Fig. 2), equally rich in workmanship. It is made of wood, overlaid with lapis-coloured glazed pottery, and inlaid with ivory, glass, and natural stones. Upon the "tread" (Fig. 8) are the nine traditional alien foes of Egypt wrought in gold, ebony, and cedar-wood, arranged so that the King's feet would rest upon Egypt's enemies.

## THE FOUR MAGICAL FIGURES.

In addition to the traditional paraphernalia necessary to meet and vanquish the dark powers of the Nether World, it was the custom in the Egyptian New Empire, especially in the case of royal tombs, to place in hidden recesses figures and emblems of magical significance, "To repel the enemy of Osiris" (the deceased), "in whatever form he may come." These secret recesses were cut in the rock walls of the burial-

chambers, and were closed with slabs of limestone and plastered and painted over to match the decorations upon the walls.

During the very last stages of the *déblaiement* of the tomb of Tutankhamen, in December last, Mr. Howard Carter discovered and opened four of these secret niches or recesses in the walls of the King's burial-chamber, and we are now able to publish the photographic records taken immediately after they were opened. These records are unique, for it is the first time such figures have been found *in situ*—untouched and unharmed since the day they were placed there.

The secret recess in the east wall (Fig. 4) of the burial-chamber contained an Osiris figure standing upon a brick pedestal, which, like the figure itself, was made of unbaked clay and completely swathed in strips of fine linen. The recess in the west wall (Fig. 6) contained a recumbent figure of the jackal-like dog Anubis, swathed in linen and placed upon three separate brick pedestals, also made of unbaked clay. The recess in the north wall (Fig. 3) housed a small painted wooden figure of mummiform shape upon a brick pedestal of unbaked clay. The figure was only partially swathed in linen. The recess cut in the south wall (Fig. 5) contained a *Djed*-emblem stood upon a brick pedestal of unbaked clay. The emblem, sacred to Osiris, is made of wood, overlaid with gold-foil, and inlaid with brilliant-blue faience.

Upon each of the unbaked clay pedestals is an incantation graven in hieroglyphic characters:

that of the east was to hinder the sand from choking the tomb and to cause the path of the enemy to be mistaken; that of the west, "the watchful one," repelled the moment of rage of the enemy; that of the north pushed aside him who came to cast down; and lastly, that of the south turned backward the steps of the one who came seeking. Magic for once seems to have prevailed, for of twenty-seven monarchs of the Imperial Age of Egypt, buried in the Valley of the Kings, who have suffered every kind of depredation, Tutankhamen, throughout those thirty-three centuries, alone has lain unscathed even though predatory hands violated the chambers of his tomb.



## TUTANKHAMEN'S ECCLESIASTICAL (AS OPPOSED TO SECULAR) THRONE.

PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



FIG. 2. EVIDENCE ON THE POLITICO-RELIGIOUS VACILLATIONS OF TUTANKHAMEN'S REIGN: THE KING'S ORNATE "FALDSTOOL"—SHOWING (ON THE BACK PANEL) INSCRIPTIONS WITH THE ATEN AND AMEN FORMS OF HIS NAME, REPRESENTING RIVAL CREEDS, SIDE BY SIDE.

As explained in the article opposite, this throne was used by Tutankhamen as Egypt's highest spiritual authority, and is to be distinguished from his secular throne, which he occupied as King. His reign was a period of controversy

between the older faith, represented by Amen emblems, and the new Aten creed introduced by his predecessor, Akhenaten. The Amen and Aten inscriptions side by side on this throne indicate a time of compromise and transition.



# A UNIQUE DISCOVERY: MAGICAL FIGURES IN TUTANKHAMEN'S TOMB.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)—SEE ARTICLE ON PAGE 856.



FIG. 3. THE NORTH WALL RECESS: A MUMMIFORM FIGURE IN PAINTED WOOD.

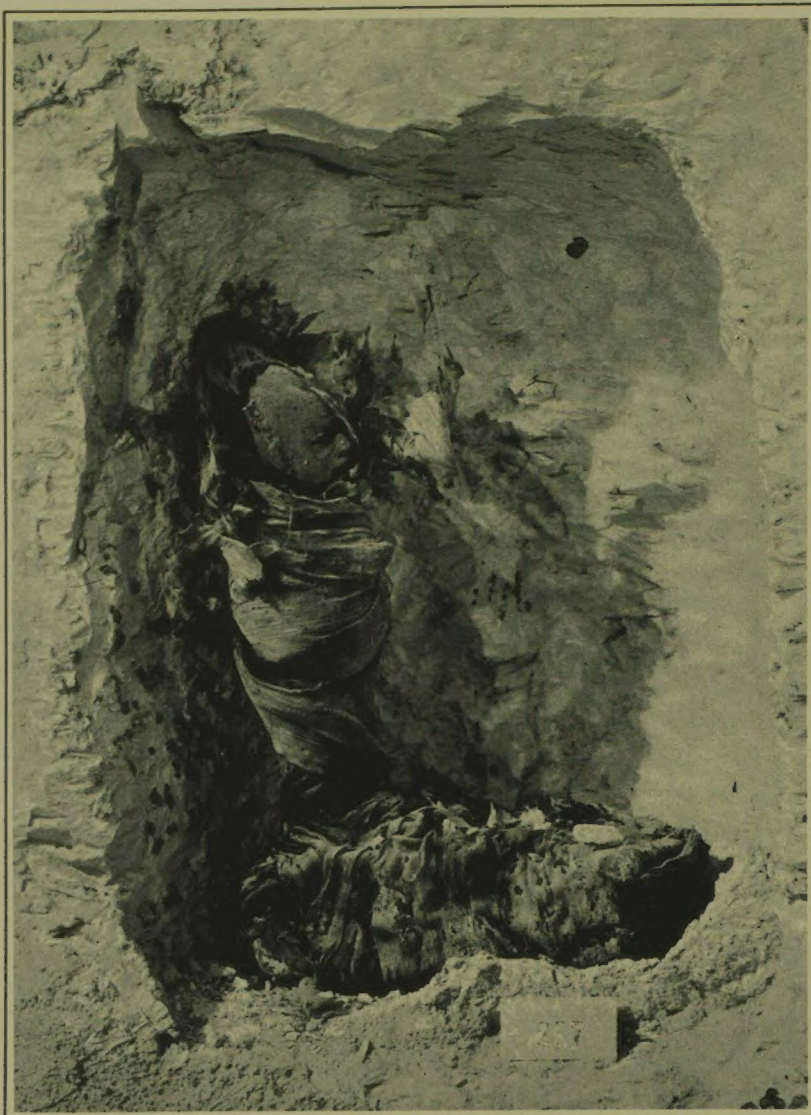


FIG. 4. THE EAST WALL RECESS: AN OSIRIS FIGURE OF CLAY, SWATHED IN LINEN.



FIG. 5. THE SOUTH WALL RECESS: A DED-EMBLEM STANDING ON A BRICK PEDESTAL. These four secret recesses in the walls of Tutankhamen's burial-chamber (as mentioned in the article on page 856) were discovered by Mr. Howard Carter during the last stages of clearing the tomb, only a few months ago. Each recess,



FIG. 6. THE WEST WALL RECESS: A FIGURE OF THE JACKAL-LIKE DOG, ANUBIS. according to Egyptian custom at that time, contained a magical figure or emblem to protect the dead King. Such objects had never been found *in situ* and intact. The photographs, taken immediately the recesses were opened, are therefore unique.



# TUTANKHAMEN TREASURES: ANIMAL HIDES INLAY; EGYPT'S NINE FOES.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)—SEE ARTICLE ON PAGE 856.

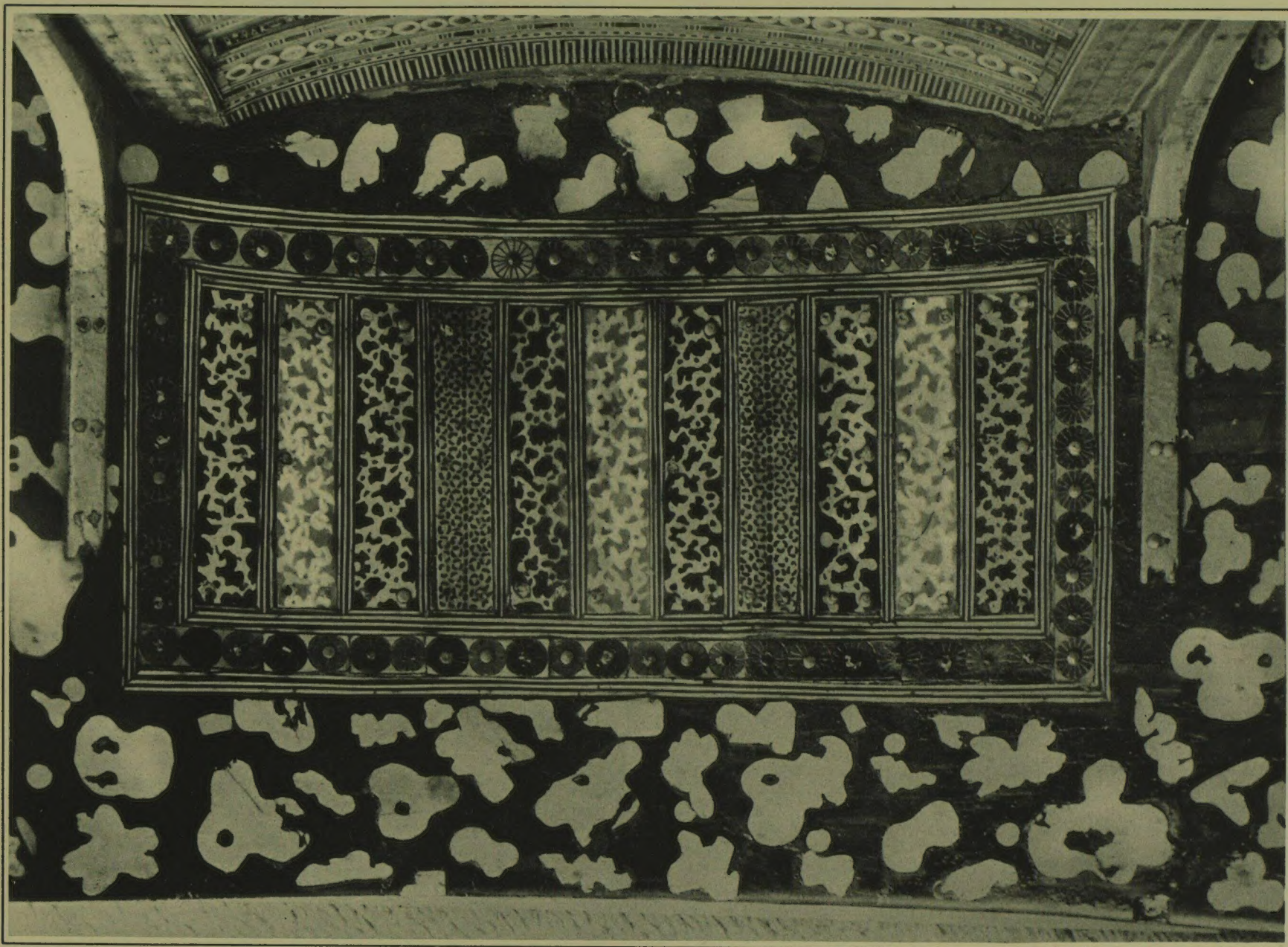


FIG. 7. DECORATION ON THE SEAT OF TUTANKHAMEN'S "FALDSTOOL" (SHOWN ON PAGE 857): AN OUTER BORDER OF EBONY INLAID WITH IVORY REPRESENTING A PIEBALD HIDE; WITH AN OBLONG CENTRE PIECE DIVIDED INTO IVORY PANELS STAINED TO IMITATE OTHER HIDES, INCLUDING THAT OF THE CHEETAH.

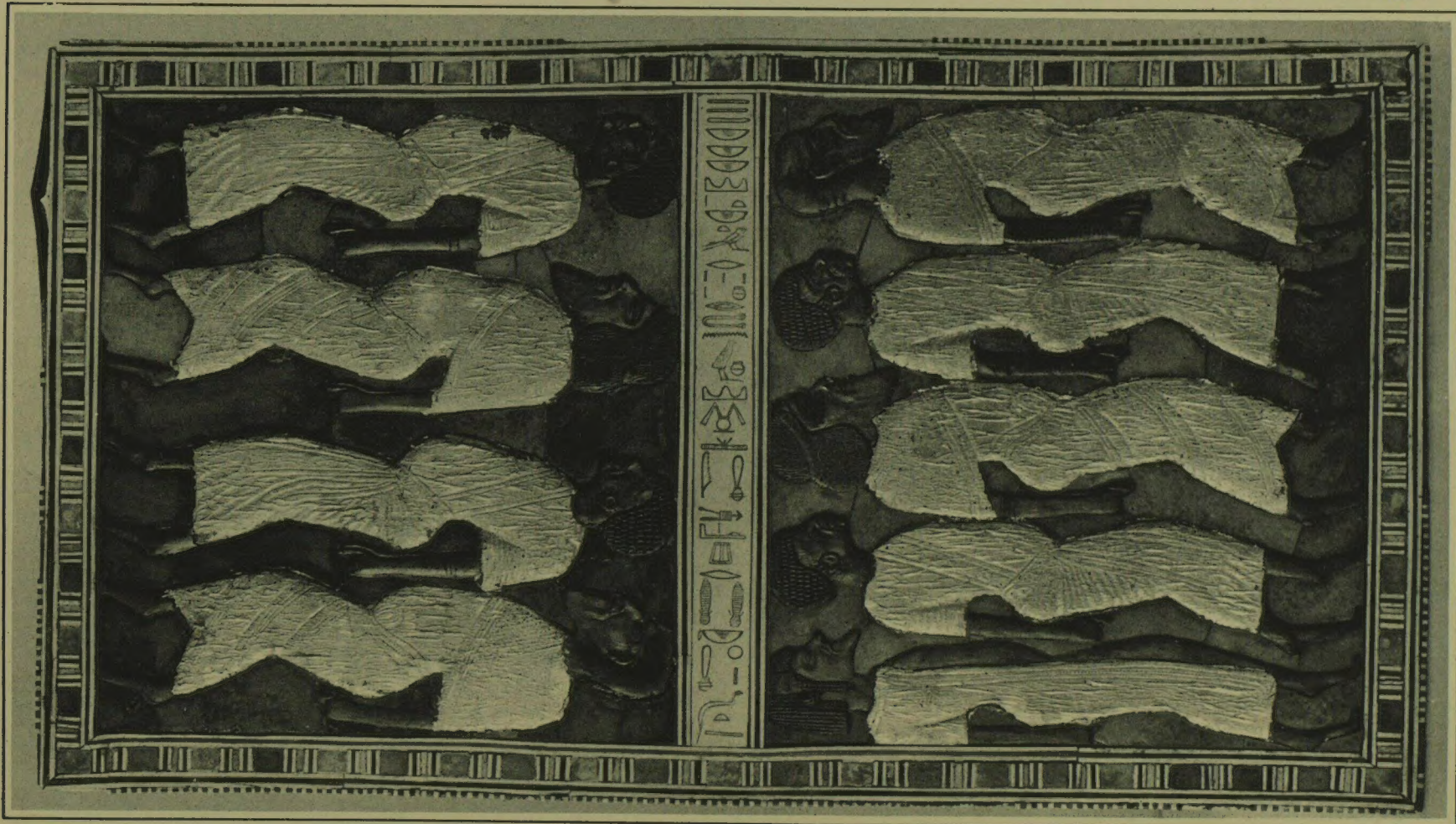


FIG. 8. "MINE ENEMIES . . . ARE FALLEN UNDER MY FEET": THE "TREAD" OF THE FOOTSTOOL ATTACHED TO TUTANKHAMEN'S "FALDSTOOL," DECORATED WITH FIGURES OF THE NINE TRADITIONAL ALIEN FOES OF EGYPT, WROUGHT IN GOLD, EBONY, AND CEDAR-WOOD, SO ARRANGED THAT THE KING'S FEET WOULD REST UPON THEM.

The curved seat of the "faldstool" is fashioned to resemble flexible leather. Its remarkable decoration, representing the hides of various animals in stained ivory and inlay-work, is fully described in the article on page 856. The figures of Egypt's

nine traditional alien foes, on the "tread" of the King's footstool, recall a passage in the Psalms (XVIII., 37-9): "Mine enemies . . . are fallen under my feet. . . thou hast subdued under me those that rose up against me."





By G. K. CHESTERTON.

IN these times when everybody is talking about taxation, many must have indulged in the dream that there might be a tax on talking. I hasten (nay, rush in a rage of self-immolation) to add that the same may be said of a tax on writing. We have endeavoured to preserve the old liberal ideal of free speech and free printing, at least in its legal form, if sometimes as a legal fiction. I fear that the truth is not so much that repression is entirely removed, as that repression is not responsible repression. Like so many other things, it has begun to act outside the limits of law, and tyranny as well as liberty has broken loose. Repression is irresponsible, and therefore repression itself is irrepressible. Private powers acting as public powers, monopolies, boycotts, big shops, publishing syndicates, and similar things do, in fact, inflict restriction which we should not allow the State or the Church to inflict. But even the most earnest eleutheromaniac may allow himself a day-dream of abstract possibilities. And, if we agree that the State must not attack expression with the old weapon of punishment, we might toy with the fancy of attacking it with the new method of monetary rating. Nobody now wishes men to be tortured for talking nonsense, but they might be taxed for talking nonsense. Indeed, in these days, when so many schools give Lessons in Citizenship, most people seem to be so vague about such things that they would hardly know the difference. A citizen can hardly distinguish between a tax and a fine, except that the fine is generally much lighter.

Of course, there is a sort of paradox in taxation, anyhow. In such a tax, there is often the notion of checking something, and yet the hope that it will not be checked. A lover of birds might wish to have a tax on cats, with the idea that there would be fewer cats. But the statesman imposing the tax would presumably hope that the streets would be thronged with thousands and thousands of cats, each bringing its little subscription to the embarrassed Exchequer. Now, it seems illogical to wish to moderate the influx of cats and not to wish to moderate the influence of tigers. Yet it is very unlikely that the State will ever put a tax on tigers; because, alas! these beautiful creatures are rare in our English lanes and still rarer by our English fire-sides. Any lover of nature who has seen the first tiger appearing somewhat prematurely in early spring will almost certainly (if he survives) write a letter to the newspapers about it, as an event even more exceptional than the cuckoo. There is not enough money in tigers to make it worth while to tax them; so that in cases of that sort we cannot act upon the principle of the check or public protection alone.

But, for the sake of argument, we will leave out in this light speculation all the purely economic considerations arising from the width of the taxable area. It would obviously be impossible, as well as iniquitous, to tax the sort of remarks that are made as a part of the ordinary round of social life. To impose even a light tax on every repetition of the expression "It's a fine day," or "It's a strange world," or "Nothing doing in the City," or "Pint of bitter, Miss," or any of those great pivotal utterances on which all human life revolves, would be outside the sphere of practical politics. The sort of talk to be taxed must be something sufficiently widespread to be worth taxing, but something sufficiently superfluous to suffer even a prohibitive tax without the world being much the worse.

In fact, the tax on talk may well follow the rough distinction already recognised about

necessities and luxuries. The pint of bitter, the word about the weather, are necessities. For the poor, beer is a necessity, as tobacco is very nearly a necessity; it is only for people sufficiently rich and fashionable to be faddists that either is really a luxury. In the same way, a certain sort of primeval and eternal gossip is a necessity. But there are all sorts of things that are not necessities. The mention of mere names seen in the newspapers; the oppressive presence of science, combined with the absence of knowledge; the habit we all have of talking about what we do not understand; all these might be smartly interrupted by

the tax-collector coming round as the tram conductor comes round for fares.

For instance, suppose everybody was instantly fined a small sum for mentioning the name of Einstein. The money would be refunded if he could afterwards demonstrate, to a committee of mathematicians and astronomers, that he knew anything about Einstein. What a salutary check it would be on the public speaker, criticising the Budget or the latest economic panacea, who would be just in the very act of saying: "Makes the brain reel. Reminds one of—" and would sharply catch himself up, with a holy fear of losing half a crown, and hastily substitute "Alice in Wonderland." On the other hand, it would be equally valuable in arresting the headlong pen of the journalist announcing Brighter Brotherhood or reverently praising The Revolt of Youth: "The new year opens before us new faiths, new ideals, and the young will no longer be content with the dead shibboleths of creed and dogma. New light has been thrown on all the daily problems of life by the great scientific genius of our time; the name of—": and then he will stop suddenly and be most horribly stumped, for Einstein is the only man of science he has heard of, and Einstein costs two-and-six.

It is a luxury, in the strict sense of a superfluity, to mention Einstein. He is not a part of any ordinary human argument, because any ordinary human being does not know where his argument leads or what it can really be used to prove. It may be, for all I know, a perfectly good argument for those who really follow it; but those who drag in the name without the argument cannot know what an argument means. We should not be interfering with the freedom of debate by eliminating it, for the men who only deal in such unknown qualities are not debating. They are simply showing off. The distinguished name is stuck into the sentence as the diamond tie-pin is stuck into the tie, for the sake of swagger or snobbishness. And diamond tie-pins are quite legitimate objects for a tax on luxuries. Of course, the argument does not only apply to science; there are any number of cases of the same sort of pedantry in literature. There are certain quotations from poetry which are always dragged in as if they were texts of Scripture, professedly to prove something that obviously proves itself, but really to prove that the writer is well acquainted with the Hundred Best Authors.

The tax would have a refreshing and reviving effect upon literature, because it would drive writers to think of a few new examples. The man who writes to show that Science was always persecuted in the past will be driven to the dreadful necessity of writing about somebody else besides Galileo. And who knows what a new life of brighter and brisker research into the elements of history the change may not mean for him! The man who is writing to show that poets always die young, or are killed by the critics, if he is absolutely forbidden (at the rate of five shillings) to say that the *Quarterly* was tartarly and ask, "What are Keats?" might discover all sorts of neglected poets; or, better still, discover that there were some poets who were not neglected. Those who can never separate Spain from the Spanish Inquisition, or America from the similar institution of Prohibition, or Russia from the German Jew called Karl Marx, might, at the price of a temporary tax on these topics, find out a good many other truths about these nations. But I fear that Mr. Snowden will not include my little scheme in the outline of his next Budget. I also fear that I should not support him if he did.



THE ELEVENTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: THE MÉRODE CUP, THE WORK OF A FLEMISH OR BURGUNDIAN CRAFTSMAN OF THE EARLY FIFTEENTH CENTURY.

The first treasure to be isolated under the scheme by which a week's special prominence is given to some particular object at the Victoria and Albert Museum, was illustrated in our issue of March 7. In subsequent numbers we showed each of the succeeding selections in turn. The following is the official description of the Mérode Cup: "The Mérode Cup, the work of a Flemish or Burgundian craftsman of the early fifteenth century, has long held an international reputation as one of the finest examples of an extremely rare and difficult type of enamelling. It is a covered beaker of silver-gilt, delicately pounced with birds, fruit, and flowers. The panels pierced in the cup and its cover are filled with a translucent cloisonné enamel from which the backing has been removed (*émail de plique à jour*), so that when the light is seen through them they have the appearance of stained glass, an effect which is heightened by the fact that some are in the form of traceried windows. A cup similarly decorated is mentioned in the inventory of the goods of the Duc de Berri, in 1417, but this type of enamel was more commonly used on small jewels. The present cup was formerly the property of the ancient Belgian family of Mérode, from a member of which it was acquired in 1829 by Mr. Henry Bevan, whose grandson sold it to the Museum in 1872 for £400. The enamel in the three window-shaped panels of the cup itself has been restored, but the remainder is all original."

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## MALAGA'S HOLOCAUST OF SACRILEGE: THIRTY CHURCH BUILDINGS BURNT OR LOOTED.



WHERE ONLY THE CATHEDRAL AND TWO OUTLYING CHURCHES ESCAPED ATTACKS ON RELIGIOUS BUILDINGS: MALAGA—THE CITY OVERHUNG BY A PALL OF SMOKE FROM MANY FIRES.



ONE OF THE PRINCIPAL CHURCHES WRECKED BY FIRE IN MALAGA: SMOKE AND DÉBRIS IN THE INTERIOR OF SANTO DOMINGO.



PILLAGE INSTEAD OF ARSON WHERE THE BUILDING ADJOINED DWELLINGS: PILING FURNITURE AND STATUES TAKEN FROM A CONVENT FOR A STREET BONFIRE.



THE EPISCOPAL PALACE AT MALAGA, FROM WHICH THE BISHOP MADE HIS ESCAPE TO GIBRALTAR: REMAINS OF THE PALACIO OBISPAL, A BEAUTIFUL SEVENTEENTH-CENTURY BUILDING, WHICH WAS BURNT ALONG WITH THE PRICELESS ARCHIVES IT CONTAINED.



THE BURNING OF THE CHURCH OF SANTO DOMINGO: ONE OF THE MANY ACTS OF ORGANISED ANTI-RELIGIOUS INCENDIARISM COMMITTED IN MALAGA AND NOT PREVENTED BY THE REPUBLICAN AUTHORITIES.

In the recent orgy of anti-religious outrages in Spain, no city suffered more severely than Malaga, the famous Mediterranean port and provincial capital near Gibraltar, where the Bishop and many others took refuge. Only the Cathedral itself and two churches on the outskirts escaped. "The rest," wrote a "Times" correspondent from Malaga on May 17, "have all gone in less than twenty-four hours. Those isolated from buildings were burned, and those adjoining dwellings were stripped clean, the contents pillaged, and all objects too cumbersome to carry away burned in huge bonfires in the nearest open space. Convents and seminaries, with their chapels, shared the same fate. No fewer than thirty ecclesiastical buildings were despoiled, but, so far as is known, no lives were



A CHURCH IN MALAGA COMPLETELY BURNT OUT AND LOOTED: THE IGLESIA DE LA PLAZA DE LA MERCED.

lost. Warning was given to Mgr. Gonzalez, the Bishop, who barely had time to vacate his beautiful seventeenth-century palace before the wreckers arrived. The great doors were butted in, and in less than one hour the building was a furnace, fed with the priceless archives of the diocese. Young hooligans robbed right and left, and carried their ill-gotten treasures away. No one stopped them. Police, Civil Guards, and the troops had had orders not to interfere. The work of destruction went on throughout Monday night (May 11) and all Tuesday. There was a distinct element of organisation which showed that the method had been arranged beforehand." The writer also gives details of hardships suffered by priests and nuns, with children in their charge, during their flight.



# BOOKS OF THE DAY.

SOME "praiser of the past"

once boasted that, whenever a new book came out, he made a point of reading an old one. Though not quite so crusted with antiquity—thanks to the requirements of this page—I do occasionally dip into the superseded masterpieces of bygone days. Just lately I have been deep in Boswell's "Johnson," in the abridged edition so admirably illustrated by E. H. Shepard, and, as often happens, the old book has prompted certain comparisons with a new one, namely, "My Northcliffe Diary." By Tom Clarke. Editor of the *News-Chronicle*. Illustrated (Gollancz; 8s. 6d.). I am not surprised that this work received the Book Society's monthly imprimatur, for it is, I should say, the most vital piece of pen-portraiture that has appeared in our time. It is one of those books which erase the present from the reader's mind and make him feel that he is living among the scenes and people described—at least, that has been my own experience. It suggests to me a real-life version of Sir Philip Gibbs's novel, "The Street of Adventure."

Explaining the scope of his work, Mr. Clarke writes: "The influence of Lord Northcliffe on newspapers and journalism has been so far-reaching that some record of his methods and achievements is due to his memory. This book is such a record prepared from a diary of my twelve years' association with him, including that part of his meteoric life when, I think, he was at the summit of his genius. It is not a biography. . . . [It] deals chiefly with his work during and after the Great War. It is not claimed to be a complete record. Intimate as I may have been with his activities in news, there were many points of his life that I did not touch. What you see in the following pages is mostly Northcliffe as a working journalist in the eyes of another working journalist."

Again, after describing in detail his first impressions of the chief (in his country house at Sutton Place, on New Year's Day 1912), when he was at once captivated by "the charm of the man," Mr. Clarke says: "All this may seem very trivial, but the circumstances of this first meeting compel me to set down all I saw, did, or heard. Did not Boswell say of his journals about Johnson, 'Let me not be censured for mentioning such minute particulars: everything relative to so great a man is worth observing'?" Mr. Clarke resembles Boswell in that he writes with an immense affection and admiration for his hero, but is not blind to his faults, and does not refrain from criticism. He has something in common with Boswell also in the matter of subject. Apart from any consideration of relative greatness, and despite many differences of character and habits, there remain certain points of resemblance between Alfred Harmsworth and Samuel Johnson. Both were domineering, irascible, rough-tongued at times, yet lovable and generous men. Both liked to lay down the law, and took a strong line in argument on the spur of the moment. Both in their respective ways developed the power of the Press, and each in his time was the uncrowned King of Fleet Street. Both, again, had a special fondness for young people which they express in almost identical terms.

Mr. Clarke brings out strongly the boyish element in Lord Northcliffe's character and his preference for young men on his staff. Thus, under date May 17, 1920, the Diary records: "On Saturday he rang me up about noon, and said: 'Who are your three youngest reporters?' I told him—Paul Bewsher, Maurice Fagence, and Jack Wright. 'Send them down to see me,' he said. 'I am at Broadstairs. There is a train leaving within an hour. My car will meet them. I expect them for tea.' . . . He wanted to see what type of young men we have coming forward, and what was their view of conditions in Carmelite House. He says that my three very nice young reporters gave great joy to him, and 'it was so nice to have young people about one.' He loved children too, and, we learn, kept at the *Times* office a well-stocked toy-cupboard for the use of his nephews and nieces.

All this side of Northcliffe's character finds its counterpart in Dr. Johnson. Is it too fanciful to imagine that sometimes "in the stilly night" (if the night ever is stilly in Fleet Street) the burly figure at the back of St. Clement Danes may step along to St. Dunstan's, and a ghostly colloquy may take place between the "statue and the bust." The master of popular journalism (as Mr. Clarke calls him) may perhaps invite the sage's comments on the changes that have occurred since the publication of the

*Rambler*, or suggest that the future is always in the hands of the younger generation.

JOHNSON (*unconsciously repeating himself*): Sir, I love the acquaintance of young people; because, in the first place, I don't like to think of myself growing old; and then, Sir, young men have more virtue than old men; they have more generous sentiments in every respect. I love the young dogs of this age; they have more wit and humour and knowledge of life than we had; but, then, the dogs are not so good scholars. I remember very well, when I was at Oxford, an old gentleman said to me, 'Young man, ply your book diligently now, for when years come unto you, you will find that poring upon books will be but an irksome task.'

NORTHCLIFFE: I suffered from one disability throughout my career. I suffered from the fact that I was not at Oxford. It means such a lot to a man. It gives him in his impressionable years that foundation of poise among his fellow-creatures which can be got nowhere else.

goes on to say: "The fact that I cannot claim to have had the friendship of Lord Birkenhead should be counted in favour of the book as an impartial biography." One can sometimes make allowances for a little partiality for the sake of the life and colour which always arises from personal acquaintance. This volume, however, is by no means lacking in vivacity.

The point at which Mr. Taylor's book makes contact with Mr. Clarke's is an incident during the first month of the war, when Lord Birkenhead—then Mr. F. E. Smith—was director of the Press Bureau. The *Daily Mail* had printed a depressing article about the retreat from Mons, and had been accused by rival papers of scaremongering. Lord Northcliffe, in defence, insisted on printing a private letter from Lord Birkenhead to the editor (who had submitted the report to him) sanctioning the article and saying it was time the public knew the truth. Mr. Clarke adds, "Will F. E. ever forgive us?"

Mr. Taylor does not mention this matter or make any allusion to Lord Northcliffe, but regarding Lord Birkenhead's general handling of the Censorship, he writes: "One American commentator, when Smith left the Press Bureau in 1914, pronounced his administration a failure. I do not think such a verdict would be confirmed to-day by any responsible person in Fleet Street. . . . Those who know anything of the Press, and who combine with that knowledge a recollection of the condition of affairs prevailing in Whitehall and at the Front, are less likely to criticise than to marvel at what was accomplished. . . . The newspapers, thanks to the courage and resource of their staffs, were collecting news; but the Government, through the Press Bureau, forbade them to print most of it."

It is not unnatural to find references to the author of a "Journal of a Tour to the Hebrides" and his celebrated companion in such a book as "A LAST VOYAGE TO ST. KILDA." Being the Observations and Adventures of an Egotistic Private Secretary who was Alleged to have been "Warned Off" that Island by Admiralty Officials when attempting to Emulate Robinson Crusoe at the time of its Evacuation. By Alasdair Alpin Macgregor. Author of "Sunny Days among the Western Isles" and "Over the Sea to Skye." With fifty-two Illustrations (Cassell; 7s. 6d.). St. Kilda, it will be remembered, was left uninhabited last year, when its small population was transferred to the Scottish mainland. The author gives a highly picturesque account of his experiences there at the time and of his journey to the island, and the illustrations include some of the most impressive photographs of cliff scenery that I have come across. Although rather inclined to ride his prejudices too hard (he girds, incidentally, at meat-eaters, blood sportsmen, vivisectionists, and journalists), yet his obvious sincerity makes a strong appeal.

In his description of his voyage among the Hebrides, Mr. Macgregor writes: "Isay, by the way, is the 'beautiful little island' MacLeod of Dunvegan offered to hand over to Dr. Johnson on condition that he resided on it for three months—nay, one month—of the year. The idea amused Johnson considerably. He talked much of the prospect of his becoming the owner. He deliberated on how he would build a house there, how he would fortify the island with cannons, how he would cultivate it, and how he would sally forth from it and capture the Island of Muck." I do not find, however, any mention of that passage in which Boswell tells Dr. Johnson that he had thought of buying St. Kilda itself, and the Doctor replied: "Pray do, Sir, we will go and pass a winter amid the blasts there. . . . I will be your Lord Chancellor, or what you please."

One more book on my list—and it must be the last—contains a tribute to Boswell's hero. It is an anthology, small, but compact of wisdom and scholarship, entitled "A TREASURY OF ENGLISH APHORISMS." Edited, with an Introduction, by Logan Pearsall Smith (Constable; 3s. 6d.). Comparing the claims of many writers in this branch of literature, in his introductory essay, the compiler says: "More than by his wit Dr. Johnson still lives for us, and his voice still reverberates in our ears, as the master and great monarch of wise sayings. He is the greatest of our English aphorists—indeed, for the number, the originality, of his apophthegms, he has no equal in the world." And—to use a current aphorism—that is that. C. E. B.



A DELIGHTFUL ADDITION TO THE "ENGLISH EIGHTEENTH CENTURY PORTRAITS OF CHILDREN" EXHIBITION: "A COTTAGE GIRL, WITH DOG AND PITCHER," BY THOMAS GAINSBOROUGH, R.A. (1727-1788).

Several examples from the Loan Exhibition of English Eighteenth Century Portraits of Children, held at Messrs. Knoedler's Galleries, 15, Old Bond Street, in aid of the Cheyne Hospital for Children, were reproduced (in colour and otherwise) in our issue of May 2. There was afterwards added to the Exhibition this beautiful picture by Gainsborough, lent by Lady Beit, who had already contributed Romney's "Master Thornhill." We should add that the Exhibition is due to close on May 23.

From the Picture in the Loan Exhibition at Messrs. Knoedler's Galleries, lent by Lady Beit. Reproduced by Courtesy of the Owner.

TOM CLARKE (*butting in*): If you had gone to Oxford, Chief, do you think you would have been where you are?  
NORTHCLIFFE (*snapping*): That is not the question.

There is one-sided link between Mr. Clarke's book and a memoir of one of Lord Northcliffe's contemporaries who, like him, rose from small beginnings to a great position (in law and politics), though with the advantage of Oxford "poise," and in his latter days was not unconnected with journalism. I refer to "SMITH OF BIRKENHEAD." Being the Career of the First Earl of Birkenhead. By H. A. Taylor. Illustrated (Stanley Paul; 12s. 6d.). This is a plain, straightforward account of Lord Northcliffe's public career, without any pretence to intimacy. The author quotes Mr. J. L. Garvin's remark: "He requires two biographies. The first, narrating the career of the statesman, might be written now. The second, dealing with this extraordinary personality in quite another way, could hardly appear for some years yet." Mr. Taylor places his own work in the first of these categories, and



## ANTI-CLERICAL OUTRAGES IN SPAIN: SCENES IN MADRID AND SEVILLE.



A GROUP TYPICAL OF THE YOUNG "HOOLIGAN" ELEMENT IN THE SPANISH POPULATION RESPONSIBLE FOR MANY OUTRAGES: RIOTERS CARRYING A SACRED IMAGE TO A BONFIRE IN SEVILLE.



A RIOTER DRAGGING ALONG THE STREET—AN IMAGE TAKEN FROM A SACKED CONVENT, WHILE ANOTHER HITS AT IT WITH A STICK: HOOLIGANISM IN MADRID.



PILLAGE IN A MADRID CONVENT: CHESTS BROKEN AND RANSACKED AND FURNITURE OVERTURNED.



"LOCKING THE STABLE DOOR AFTER THE HORSE IS STOLEN": A SOLDIER ON GUARD OVER THE DÉBRIS IN A BURNT CHURCH AT MADRID.



ONE OF SEVERAL CHURCHES DAMAGED IN MADRID: THE CENTRAL NAVE OF STA. TERESA AFTER A FIRE.



ONE OF THE SEVEN CONVENTS SET ON FIRE IN MADRID DURING THE RECENT DISTURBANCES: A CROWD OF RIOTERS AND INCENDIARIES (IN THE LEFT BACKGROUND) ATTACKING THE BUILDINGS, SOME OF WHICH ARE BURNING.

Since our last issue, in which we illustrated recent anti-clerical and anti-royalist riots in Spain, at Madrid and elsewhere, many further photographs of similar scenes have arrived. On May 18 it was stated that the Government would compel looters to restore their spoils. Above we show outrages in the capital and at Seville. Martial law was eventually proclaimed in both these cities. Writing from Madrid on May 11, a "Times" correspondent said: "The Chief of Police declared that of 170 convents in Madrid, only 7 had been burned, while 7 others had been rescued from the incendiaries just in time. When asked if the police had made any arrests, he said he had no news of any. . . . Among the religious houses



A MOB ORATOR'S UNUSUAL "PLATFORM": A SPEAKER PERCHED ON THE TOP OF TRAFFIC-REGULATING SIGNALS FIXED TO A STREET STANDARD IN MADRID, ADDRESSING A LARGE CROWD.

destroyed were the Jesuits' technical institute, the schools of the Christian Brothers, two Refuges where nuns received destitute girls, and a Carmelite convent." A later message of May 12 from Madrid stated: "The incendiarism was the work of a small minority whose action was rendered possible by the supineness of the authorities. . . . Where the conduct of both authorities and onlookers is perhaps most inexplicable is in the case of the girls' convent home and the school of the Christian Brothers. They gave free education and shelter to the children of the poor, and were truly charitable institutions. Yet the people raised not a finger to protect the benefactors of their children."



# INVERTED ALPINISM: "CLIMBING DOWN" A YORKSHIRE



SUBTERRANEAN CRAGS OF ALUM POT: A ROPE-LADDER DESCENT IN THE MAIN SHAFT—A NORTHWARD VIEW LOOKING TOWARDS THE ENTRANCE OF LONG CHURN PASSAGE, SEEN JUST ABOVE THE TWO FIGURES.



A 200-FT. WATERFALL INTO THE DEPTHS OF THE EARTH: THE SHAFT OF ALUM POT SEEN FROM THE MOUTH OF LONG CHURN PASSAGE 80 FT. BELOW GROUND—SHOWING A GROUP OF SPECTATORS ON THE SKY-LINE.



"DOCTOR BANNISTER'S HAND BASIN": A POOL IN UPPER CHURN PASSAGE, PART OF AN UNDERGROUND WAY OPENING INTO ALUM POT AT A DEPTH OF 80 FT.



CROSSING THE "BRIDGE" IN ALUM POT: CLIMBERS ON A MASSIVE BLOCK OF LIMESTONE BROKEN FROM THE PARENT BODY AND SPANNING THE MAIN SHAFT 130 FT. DOWN.

We illustrate here a remarkable form of climbing in which the usual process is inverted, for the descent comes first, and the return journey is made by ascending. At an ordinary cliff on the sea coast or in a river valley, the climber has the option of beginning at the top or the bottom, but in the Yorkshire pot-holes there is no alternative: he must first climb down. The above photographs were taken in Alum Pot, a yawning abyss nearly 300 ft. deep on the steps of Ingleborough, and a descriptive explanation of the thrilling incidents represented is given in the article by Mr. F. T. Bancroft on page 864 of this number. The mouth of Alum Pot is roughly elliptical in shape, 180 ft. long by 50 ft. across, and at one end is a waterfall that drops sheer for some 200 ft.

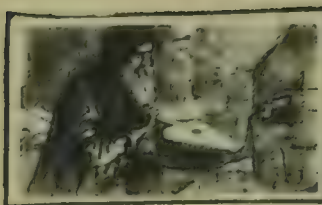
# POT-HOLE—AN AWESOME DESCENT INTO A 300-FT. ABYSS.



DESCENDING A GRIM SUBTERRANEAN PRECIPICE: A CLIMBER LOOKING BETWEEN THE VERTICAL WALLS OF LIMESTONE INTO THE FINAL CAVERN OF ALUM POT, NEARLY 300 FT. BELOW GROUND LEVEL.

Access to the main shaft is obtained through an underground watercourse called Long Churn Passage, the entrance to which is about 200 yards from the Pot. The passage opens into the main shaft, and the climber then descends by a 50-ft. rope ladder to a point where a huge natural rock bridge spans the chasm. Thence another rope-ladder descent of 60 ft. brings the explorer to the bottom of the main shaft. Here another aspect of the Pot opens out, for the course of a stream leads to a system of caves ending in a huge subterranean cavern, with an 80-ft. waterfall coming through a hole near its roof. The floor of this cavern is 295 ft. below the ground. (SEE ARTICLE ON PAGE 864.)





## THE WORLD OF SCIENCE.



### THE TEETH OF WHALES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MANY years ago I gave a brief summary of the evolution of the teeth of vertebrates, from fishes to man, a theme which presents a surprising variety of aspects. To attempt, in one essay, to summarise even their more conspicuous forms would be attempting the impossible. But some idea of the fascinating problems which await

rhyme or reason: for they cannot be correlated with feeding habits.

Thus in the common dolphin, or the La Plata dolphin (*Pontoporia*) (Fig. 3), there may be between fifty and sixty pairs of teeth in the jaws. This range of difference is noteworthy; but all are exactly alike—sharp-pointed cones. The killer-whale (*Orca*)

seems to be almost the only member of the whale tribe wherein the teeth can be certainly regarded as playing a really important part in the life-history, since this ferocious animal depends on his formidable armature of teeth—and they are of enormous size—for the destruction of his

prey, his victims being other whales and seals. It is, however, probable that fish-eating species like the common, white-sided, and bottle-nosed dolphins depend on their teeth for their capture of food. The blind lipotes, the river dolphin of the Yangtse-Kiang, has a great number of long, large—one might say spike-like—teeth. And this

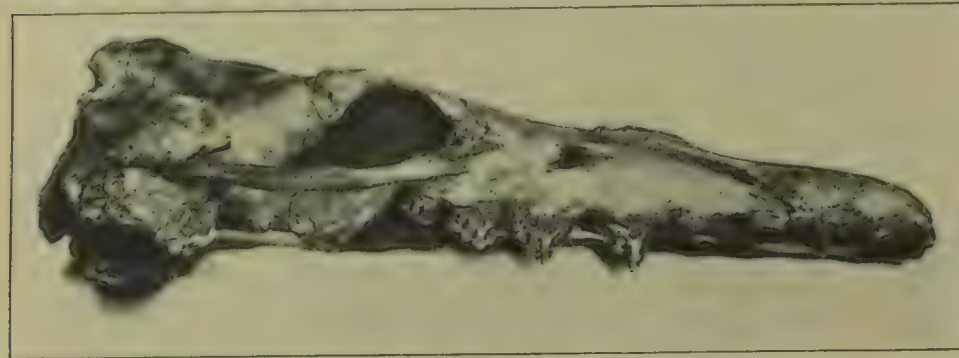
vanishes; what look like low, conical teeth being formed by the fangs of the tooth. When one compares the denture of the young animal with that of a very old adult, it seems incredible that one is looking at the same set of teeth.

The element of doubt which must, of necessity, accompany any speculations about the teeth of the whale tribe is bred by the fact that so many different species of whales thrive perfectly without a single tooth in the jaws. Or there may be a single surviving pair in the case of adult bulls. This is a common feature of the beaked whales. But these present so many singular characters that they must have an essay all to themselves. Perhaps the most interesting, and certainly the most baffling, feature of all, in this matter of cetacean teeth and their origin, is the evolution of "whalebone" as a substitute for teeth. This strange material presents two widely different forms. In the right-whales we find long, narrow blades of extremely elastic, horny material as much as ten feet long, or longer; while in the rorquals they are very wide, and not more than two feet long.

Set in a series of perhaps 300 on each side of the roof of the mouth, they furnish most admirable strainers for holding the mass of crustacea taken into the mouth while the water is squeezed out, by the tongue, between the plates. But whence came these plates? So far, no one has been able to discover their origin. This, however, we do know—that these whalebone whales were once "toothed whales"; for in the lower jaw, at any rate, of these whales a complete row of rudimentary teeth makes its appearance for a short space and then suddenly disappears.

There is evidently a big gap in the story of the descent of these animals which we can hardly hope to fill. It is intimately associated with the gradual change in the diet wherein larger and larger quantities of these small crustacea were taken into the mouth. But, even with this supposition, we

cannot conjure up a workable hypothesis which will help us to understand how the baleen plates came into existence. Another and most interesting problem is presented in the fact that the whale tribe have but one set of teeth. On the whole, the evidence seems to favour the view that this set answers to the



1. THE SKULL OF *PROZEUGLON* OF THE EOCENE OF EGYPT: A FOSSIL ANCESTOR OF THE MODERN WHALE TRIBE.

The skull was of a much more primitive shape than that of modern whales, and this is true also of the teeth. The incisors and canines in this particular skull have been broken off, but the pre-molars, 2, 3, 4, are seen here, triangular and with serrated edges.

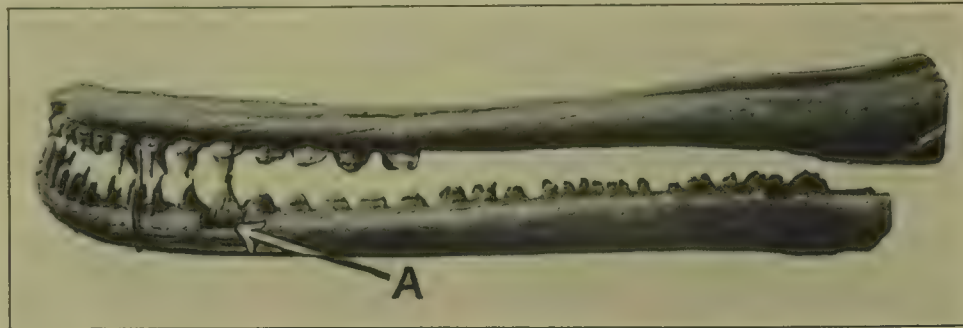
the curious may be gathered from a survey of these structures, confined to types selected from a single group of animals.

Just now I am more especially interested in the teeth of the whale tribe. The more intensively these are examined the more is one at a loss to interpret the riddles they present. Some of these, no doubt, are of too technical a character to be of general interest. But others, I feel sure, will appeal to the readers of this page, since they concern either the subtle agencies or factors which have gone to the making of whales, or are associated with the problems of their shifts for a living. But, even when my survey is confined to the teeth of a single group, there is more to be said than can profitably be given in one essay. And so, then, I propose to divide my theme into two parts, the second of which must be deferred to some occasion in the not-distant future.

Any survey such as is suggested here will be unavailing if it begins and ends with the existing members of the whale tribe, for the clue to what we find to-day is to be found only in the records of the past. In considering these animals, we must always keep in mind the fact that they were once dwellers on dry land. One may imagine the "founder of the house" to have been an otter-like animal—at least in regard to its form. Fossil skulls of primitive whales—that is to say, of creatures which had now become entirely aquatic, and probably marine—show clearly that they were nearly related to that group of very primitive Eocene carnivores known as the "Creodonts."

In these creatures, as with all living whales of whatever kind, there are no hind-limbs. But the skull had not yet undergone that astonishing transformation of its several parts which now makes the interpretation of the whole so difficult. In *Prozeuglon*, of the Eocene of Egypt (Fig. 1), the teeth are easily divisible into incisors, canines, pre-molars, and molars. The first pre-molar had become reduced to a vestigial condition, while the remaining three and the molars had their cutting-edges notched to form a jagged edge. In this creature, however, we have evidence of a gradual process of reduction in the number of the teeth, since there was but one molar in the upper jaw, and that a very small one, while there were three lower molars.

Then followed a Miocene species, *Squalodon*, wherein the number of the teeth has materially increased, the upper jaw having as many as fifteen. But distinct molars, triangular in shape and with smooth edges, are still recognisable. One can, however, no longer distinguish pre-molars from incisors by their appearance only, for all are simple cones. The first pair of incisors, however, are peculiar in that they project directly forwards. In *Squalodon*, we apparently have the beginning of that surprising series of departures from the type, in the matter of tooth development, which is so conspicuous a feature in the whale tribe of to-day; changes which seem to have come about, as one might say, without



2. A RIVER DOLPHIN WHICH CHANGES THE NATURE OF ITS TEETH AS IT GROWS OLDER: THE JAWS OF THE "SUSU" (*PLATANISTA*), WHICH INHABITS THE GANGES.

In the young animal the teeth are very numerous and spike-like, particularly those in the front of the mouth. With advancing age, not only does the crown, or exposed portion, of the tooth wear down to the level of the gum, but at the same time the fang, or root, increases enormously in size, and at last rises above the gum, capped by the remains of the crown, and thus very efficient teeth are formed. At A, the bone of the jaw has been cut away to show the greatly enlarged and flattened fang.

is a fish-eater, for many years ago I took several large, perch-like fish from the stomach of one of these animals.

That other river dolphin, the "Susu" (*Platanista*), of the Ganges, is also a fish-eater, and seems no less certainly to stand in need of teeth (Fig. 2). These have, indeed, a very remarkable history. In the young animal those in the front part of the jaws are of great length; they might be likened, indeed, to long needles, interlocking, when the jaws are closed, like the teeth of a trap. But with advancing age a strange thing happens. The upstanding portion of the tooth—the crown—wears down, and at the same time the fang, or root, slowly begins to increase in size, till it becomes four or five times as large as the original root, while the crown eventually



3. THE GREAT VARIATION IN THE NUMBER OF THEIR TEETH EXHIBITED BY MEMBERS OF THE WHALE TRIBE: THE SKULL OF A LA PLATA RIVER DOLPHIN (*PONTOPORIA*), IN WHICH THERE ARE AS MANY AS 60 PAIRS OF TEETH, ALL EXACTLY ALIKE.

As already noted in an extremely interesting article which appeared on this page in January, dealing with the "Natural History of the Argentine," this cetacean has eyes so excessively small that they can do little more than distinguish light from darkness. This degeneration of the eye is apparently due, as in similar cases, to living in the muddy water.

"milk dentition" of other mammals, though it has been suggested that it is the milk series which has been suppressed. However, whichever view we adopt, we have still to account for the suppression.



# "A WILDERNESS AGAIN, PEOPLED WITH WOLVES": WOODS AT WHIPSNADE.

DRAWN ON THE SPOT BY OUR SPECIAL ARTIST, C. E. TURNER. BY COURTESY OF THE ZOOLOGICAL SOCIETY OF LONDON



## "DIM SHAPES WITH EYES REFLECTING THE LIGHT LIKE POINTS OF FLAME": THE AMERICAN TIMBER-WOLVES AT LARGE IN THEIR STEEL-FENCED WOOD IN THE NEW ZOOLOGICAL PARK.

As will be seen from the double-page panorama of the new Zoological Park at Whipsnade, given on pages 868 and 869 of this number, open-air enclosures are provided for showing many species of big game in conditions approximating as closely as is practicable to their native habitat. Among the larger animals already exhibited are bears, bison, and wolves, and later there will also be lions, tigers, and elephants. In a note upon the above drawing, our artist writes: "One of the real thrills of Whipsnade is the 'Wood of the Wolves.' The visitor

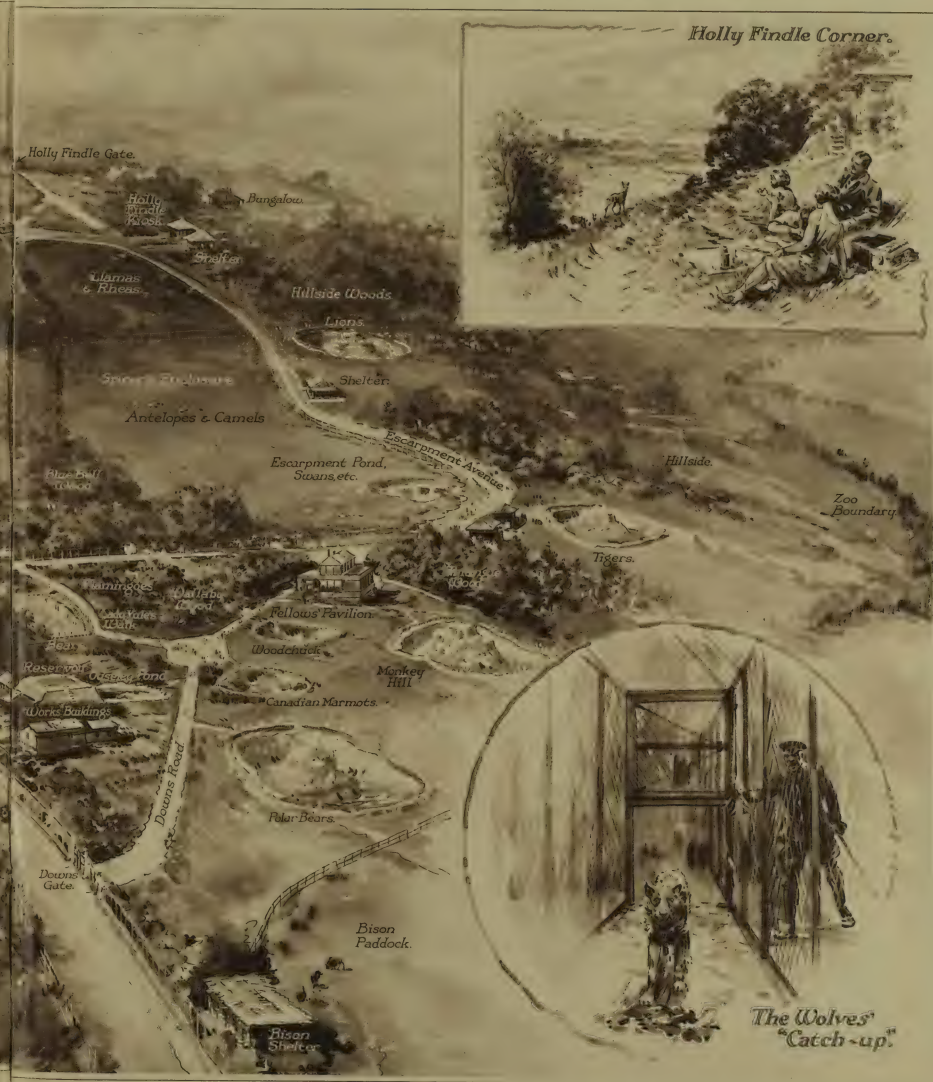
looks through a safety-screen of steel netting into a dense forest of perpendicular fir, and at once civilisation seems to fade and the scene suggests the primeval wild. It may be that for a time no movement is anywhere apparent. Then in the deep shadows dim shapes appear with eyes reflecting the light like points of flame—with a quick movement from shadow to shadow, a wolf is momentarily seen. The 'pack' consists of American timber-wolves. Seen in their natural surroundings, they are very much more impressive than the usual caged exhibit."



## ON ENGLISH SOIL: THE NEW "ZOO" AT WHIPSNADE.

DRAWN ON THE SPOT BY OUR SPECIAL ARTIST, C. E. TURNER

BY COURTESY OF THE ZOOLOGICAL SOCIETY OF LONDON



IN COLOUR IN THIS NUMBER: THE BEGINNING OF A GREAT ENGLISH NATIONAL PARK  
COLONY AT WHIPSNADE—A "BIRD'S-EYE" PANORAMA LOOKING SOUTH.

The new Zoological Park at Whipsnade (on the border of Bedfordshire and Hertfordshire, near Dunstable), a rural extension, or colony, of the "Zoo" in Regent's Park, is likely to prove one of the most popular resorts for Londoners and other visitors. As noted under the photographs of Whipsnade given in our last issue, it has been arranged to open the new park to the public to-day, May 23, and Whitsuntide holiday-makers are sure to take advantage of this fresh attraction. Thereafterward visitors will be admitted daily, including Sundays, from 10 a.m. until "lighting-up" time, at the rate of one shilling for adults and sixpence for children under twelve. The new "Zoo," it may be recalled, is intended also as a sanctuary for British wild birds. In a note on his drawings, our artist says: "It is situated in most beautiful park-like country. It extends over 550 acres, and is three miles round. It is capable of accommodating 100,000 people. Development will continue during the next fifty years, and already a long step has been taken towards a great National Park for animals in

their natural surroundings. Here most of the animals live in uncaged freedom, and occasionally it requires a really observant eye to see them at once. The four corner panels show respectively: 'The Bird Sanctuary.' Here in a beautiful wood the birds are quite free and uncaged; all that holds them is the winter feeding. The drawing shows the nesting-boxes on trees and the sheltered food-platform.—'Holly Findle Corner.' Here, below the refreshment kiosk, picnics can enjoy a wonderful view from the hillside overlooking Eddlesborough, with its square-towered church. Small deer and other harmless animals roam about freely, and later, when they become accustomed to the presence of many people, they may be fed.—'The Himalayan Bear.' This animal has built a 'nest' in a 'lopped' tree, and it is a curious sight to watch him arranging all to his liking.—'The Wolves' 'Catch-Up.' This is a trap to be used to catch a sick animal, or one to be separated from the pack. The cage is baited with meat, and the door, operated by the keeper, falls when the wolf has passed in.



## ENGLAND'S NEW "GAME RESERVE": WILD ANIMALS AT WHIPSNADE.



A HIMALAYAN WILD BEAR IN ENGLAND ENABLED TO SEEK REPOSE AFTER HIS CUSTOMARY MANNER: THE ANIMAL ASLEEP IN A TREE AT THE WHIPSNADE "ZOO."



AN AMERICAN BISON AT WHIPSNADE, WHERE A BREEDING HERD SHOULD EASILY BE ESTABLISHED: A SPECIES OF WHICH A CALF WAS LATELY BORN IN THE "ZOO" AT REGENT'S PARK.



ANIMALS OF THE FAR EAST QUITE AT HOME ON ENGLISH SOIL: MONGOLIAN WILD HORSE, KIANG, AND YAK IN THEIR ENCLOSURE AT WHIPSNADE.



AN ANTPODEAN MARSUPIAL AT LARGE IN AN ENGLISH FIELD IN THE NEW ZOOLOGICAL PARK AT WHIPSNADE: A WOMBAT IN HIS SPACIOUS ENCLOSURE.



A MARSUPIAL MOTHER AND CHILD AT WHIPSNADE: A BENNETT'S WALLABY (A SMALL SPECIES OF KANGAROO FROM AUSTRALIA).



AN EAST INDIAN ANIMAL ENJOYING LIBERTY IN ENGLAND: A WHITE-SPOTTED AXIS-DEER STAG ROAMING ABOUT ITS ENCLOSURE IN THE WHIPSNADE "ZOO."

On a double-page in this number we give a large "bird's-eye" drawing of the new open-air Zoological Park at Whipsnade, a rural extension of the London "Zoo," to be opened to the public for the first time to-day (May 23). In the above photographs we show typical examples of the animals already installed there, in spacious open-air enclosures, where they can enjoy a large measure of liberty in conditions as similar as is possible here to their natural haunts. The latest Report published by the Zoological Society states: "Enclosures for bison, wolves, bears, wombats, marmots, and woodchucks have been completed, and

six panorama paddocks and an enclosure for kangaroos have been laid out." The wolves' wood is illustrated on page 867. A new "baby" bison was born the other day at the "Zoo" in Regent's Park. These animals thrive well in the Gardens, and there should be no difficulty in establishing a breeding herd at Whipsnade. The herd already there consists entirely of young bulls, which agree together. A separate pack would have to be formed for breeding, and excess bulls removed. A wombat was born and reared at Whipsnade, in an open-air enclosure, but its parents began to bully it, so it was removed to London.



## KIN OF THOSE "FEATURED" AT THE CHELSEA FLOWER SHOW: TREE-FERNS.



TREE-FERNS IN THE AUSTRALIAN BUSH, WHERE THEY GROW TO A HEIGHT OF TEN FEET OR MORE: IN A NATIVE HAUNT OF THE PLANTS WHICH FORMED A TOWERING, TEMPORARY AVENUE IN THE ROYAL HOSPITAL GARDENS AT CHELSEA.

The Royal Horticultural Society's Great Spring Show, in the Royal Hospital Gardens, Chelsea, to use the official title of what is familiarly known as "The Chelsea Flower Show," had a very unusual feature this year—an avenue of Australian tree-ferns which included some sixty specimens of various sizes up to a

height of ten feet. The plants in question are for the most part of great age, some of them at least two hundred years old; and many of their stems are thicker than telegraph-poles. They were collected in the Australian bush by Mr. R. Gill, of Falmouth, and he was responsible for the display, which aroused much interest.



## FLASHING FEROCITY: AMAZING TIGER STUDIES FROM "RANGO."

REPRODUCTIONS BY COURTESY OF PARAMOUNT.



THE TIGER'S SPRING: "STRIPES" IN ACTION IN A SUMATRAN JUNGLE—THE BEGINNING OF THE LEAP.



THE TIGER'S SPRING: THE END OF THE FIERCE LEAP TOWARDS THE PREY IN A JUNGLE IN SUMATRA.



AT WAR: THE SNARL OF DEFIANCE.



AT PEACE: "STRIPES" SLAKING HIS THIRST AT A WATER-HOLE.



ON THE WATCH: CAUTION IN THE LEAFY DEPTHS OF THE JUNGLE.



FANGS BARRED: "STRIPES" IN FIGHTING MOOD.

The very remarkable tiger studies here reproduced are from "Rango," a "Paramount" moving picture of outstanding merit which is the result of some eight months' arduous work in the Achin fever belt, in the Sumatran jungle, on the part of Mr. Ernest B. Schoedsack, who will be recalled as co-producer of "Chang," and has had much experience of filming animals in the wild. His description of the tiger as "the supreme killer" will not be questioned; nor will his record of an attack: "The tiger gives you just one fair break, and only one. He crouches for a full two minutes before he springs, bellowing terrifying roars in the hope that the prey will turn his back to escape, thus making the killing a simple matter. During these two precious minutes it is up to the hunter to aim between the eyes or at the chest of the beast and shoot to kill." As to the story of the film, we quote an official note: "'Rango' is

the name of a baby orang-utan—a lovable little two-year-old creature who lives in the dank and dangerous jungle with his father, 'Tua,' a grizzled patriarch among the simian hordes. The highly absorbing, and frequently jolly, lives of these anthropoid creatures is closely paralleled by the lives of Ali, a native Malayan tiger-hunter, and his little son, Bin. There is an association of interests between them and against the common enemy, that murderous killer, the tiger. One comes to have a warm spot in one's heart for 'Rango' after watching his amusing doings, and as a consequence one feels keenly the deep tragedy of the death of 'Rango' in the final chapter of the story. But the tiger 'gets his' in one of the most thrilling and ferocious combats these tired old eyes have ever witnessed. It serves the tiger right, one feels, when the water-buffalo gives him a fight to the death."

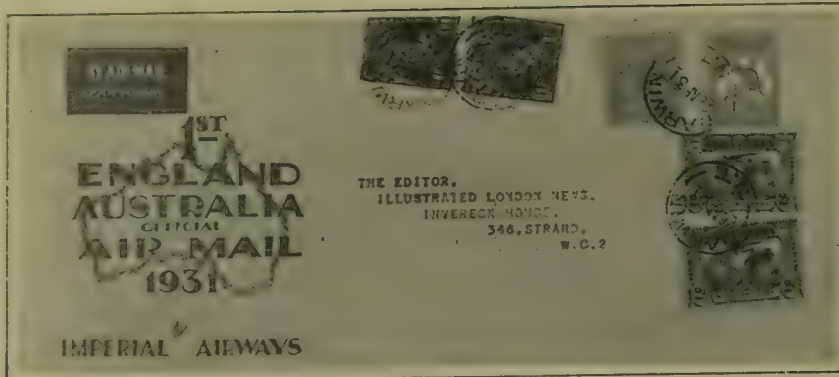


# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A TARGET-SHIP SUNK IN NAVAL GUNNERY PRACTICE: THE OBSOLETE DESTROYER "HUON" GOING DOWN BY THE STERN OFF SYDNEY HEADS.

The old and obsolete destroyer "Huron," of the Australian Navy, was used as a target-ship during gunnery practice carried out by H.M.A.S. "Canberra" and "Australia" off Sydney Heads. Their fire was effective, for the "Huron" was sunk, as seen in the above photograph, taken while the bows of the ship were pointing upwards just before she plunged beneath the surface. It shows very realistically what happens when a war-ship goes down.



ONE OF THE 20,000 LETTERS BROUGHT BY THE FIRST AUSTRALIA-TO-ENGLAND AIR MAIL: THE ENVELOPE ADDRESSED TO "THE ILLUSTRATED LONDON NEWS." The first air mail from Australia to England reached Croydon on May 14 with about 20,000 letters. It had left Sydney on April 24, and Darwin three days later. The journey of 13,500 miles from Sydney to London thus took twenty days—a saving of fourteen days as compared with ordinary transport. When a regular service is arranged the schedule will allow eleven or twelve days.



A "ZEPPELIN ON RAILS" THAT RECENTLY ATTAINED A SPEED OF 125 M.P.H.: THE PROPELLER-DRIVEN "FLYING SALOON" AT THE CENTRAL STATION, HANOVER. During new tests near Hanover, the "flying saloon" recently reached the remarkable rail-speed of 125 m.p.h. At its first test (illustrated in our issue of October 25, 1930), it attained 93 m.p.h. It was built by an airship engineer named Kruckenberg, and is 85 ft. long. It holds 40 passengers. At the back is a 500-h.p. B.M.W. aeroplane engine with a four-bladed propeller.



SAID TO BE A "RECORD" FOR ENGLISH WATERS: A 412-LB. STURGEON FROM GRIMSBY.

This giant sturgeon, weighing 412 lb., landed at Grimsby a few days ago, is claimed as a "record" for English waters. It is here seen being carried by six men, from the premises of Messrs. H. W. Batt, Ltd., at Buckingham Gate. In this country, the sturgeon is regarded as a "royal" fish.



A NEW YORK COUNTERPART TO LONDON'S "SIDNEY STREET SIEGE": CROWDS THAT WATCHED THE CAPTURE OF "TWO-GUN" CROWLEY.

On May 7, a man known as "Two-gun" Crowley, who had shot dead a policeman on Long Island, was traced to a room on the top floor of a boarding-house in 90th Street, near West End Avenue, in New York. Police fired at his room with rifles and machine-guns from adjacent buildings, and eventually tear-gas bombs were dropped into it through a hole cut in the roof. He surrendered after a battle lasting about two hours.



A RELIC OF NAPOLEON FOR THE UNITED SERVICE MUSEUM: THE EMPEROR'S SWORD.

The United Service Museum in Whitehall has recently acquired, by bequest, a sword that once belonged to Napoleon I. The handle and richly-embroidered scabbard bear the well-known initial "N," and the long curved blade is also engraved with the crowned eagle. The early history of the sword is unknown.



THE "GLORY OF THE GARDEN" AT THE CHELSEA FLOWER SHOW: A DELIGHTFUL EXAMPLE OF AN OLD ENGLISH GARDEN, WITH A THATCHED ARBOUR.

The great Spring Show of the Royal Horticultural Society, generally known as the Chelsea Flower Show, was arranged to be held, as usual, in the grounds of the Royal Hospital at Chelsea from May 20 to 22 inclusive. The above photographs show two of the most attractive examples of garden design there exhibited—an Old English Garden, by Messrs. Freemantle, and a Summer



ANOTHER ATTRACTIVE EXHIBIT IN THE ROYAL HORTICULTURAL SHOW AT CHELSEA: A SUMMER-HOUSE, WITH A POOL GARDEN.

House with Pool, by Messrs. Gaze. Elsewhere in this number, it may be added, we illustrate the gigantic tree ferns of Australia, represented at Chelsea by a remarkable avenue of specimens about ten feet in height, which formed a special and unprecedented feature of this year's Show. Some of the plants exhibited there are as much as two hundred years old.



# Game Animals in Natural Surroundings in the Wild: Sudan Scenes.

FROM THE WATER-COLOURS BY H. FRANK WALLACE. EXHIBITED AT THE GRETOREX GALLERIES. (COPYRIGHTS RESERVED).



"ISABELLA GAZELLE, AT THE FOOT OF THE RED SEA HILLS": BY H. FRANK WALLACE.



"IBEX CROSSING A PASS IN THE RED SEA HILLS": BY H. FRANK WALLACE.

Here, and on the succeeding double-page, we reproduce some of Mr. H. Frank Wallace's interesting studies of African game animals in their native wild. They were included in his exhibition of water-colours entitled "Deerstalking, Fishing,

and Big Game," which has been attracting much attention during the last few weeks at the Greatorex Galleries, in Grafton Street. It was arranged that the Exhibition should close on May 23.



# African Big Game in their Natural Surroundings, in the Wild: Animals of Kenya and the Sudan.

FROM THE WATER-COLOURS BY H. FRANK WALLACE. EXHIBITED AT THE GRETOREX GALLERIES. (COPYRIGHTS RESERVED.)



"ON THE PLAINS OF KENYA — BLACK RHINOCEROS."



"THE LONE BULL — BUFFALO, DINDER RIVER, SUDAN."



"WATERBUCK — DINDER RIVER, SUDAN."



"THE FATHER OF THE MANE — ROAN ANTELOPE, SUDAN."

These admirable water-colours by Mr. H. Frank Wallace, like those given on the preceding page, were included in his exhibition (there mentioned) which is due to close to-day, at the Gretores Galleries. It is interesting, in connection with these pictures of African big game at large in their native wild, to remember

that the opening of the new Zoological Park at Whipsnade is fixed for to-day, May 23. In this rural adjunct to the London "Zoo," captive wild animals may be seen in conditions approximating as nearly as possible to those of nature.



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Don't say "Whisky & Soda," say "WHISKY & Schweppes"



## GERMAN "MILLIONS" AS WALL-PAPER: A COMMENT ON A RECENT LAWSUIT.



THE FIRST "MUSEUM" OF GERMAN EMERGENCY MONEY: ROOM WALLS PAPERED WITH BANK-NOTES AND A CEILING DESIGN IN 10-PFENNIG IRON COINS.



MUSICAL ENTERTAINMENT FOR THE VISITORS TO THE MUSEUM: THE PIANO ON WHICH THE PROPRIETOR PLAYS MELODIES APPROPRIATE TO DREAMS OF WEALTH.



NOTES FROM VARIOUS GERMAN TOWNS PRINTED ON UNUSUAL MATERIALS: LOWEST ROW, LEFT TO RIGHT—FIRST THREE, PLUSH; FOURTH, LEATHER; NEXT ROW—THIRD, ALUMINIUM; FOURTH, WOOD; THE REST LINEN, SILK, OR CANVAS.

An unsuccessful action, described by the Judge as "absurd and ridiculous," was recently brought against the Westminster Bank, Ltd., claiming £459,000,000 on a cheque for 9,000,000,000 German marks issued, for a payment of £15, in 1923, when the mark was fantastically depreciated. In 1924, it was pointed out, the existing German currency was abolished and became exchangeable for new currency at the rate of one billion old marks for one Reichsmark. On that basis the cheque was worth only 9-1000ths of a Reichsmark, or about one-tenth of a penny, and was rightly rejected by a Berlin bank, in 1926, as valueless. The case lends interest to these photographs of a house papered with such German emergency bank-notes, regarding which a German writer says: "The village of Tscherbenev, in Upper Silesia, possesses a curiosity in the shape of the first museum



AN ALADDIN'S CAVE OF ILLUSION: A VISITOR IN THE MUSEUM AT TSCHERBENEV GAZING ON RICHES BEYOND THE DREAMS OF REALISATION.

of German bank-notes and emergency currency. Its founder was once a prosperous dealer in bicycles, chiefly with Czechoslovakia. During the inflation of German currency he was fortunate in holding bills instead of paper money. But he was also a good German. After every big deal in Czech kronen, he went to his bank in Breslau, which paid him in paper money. His haversack would hardly hold the mass of notes, and many chests and baskets in his house were packed with notes. Eventually they proved worthless, and in despair he attempted suicide. Presently, however, he set to work with paste and brush, and in two months pasted 34 kilogrammes of paper wealth on the walls of a ground-floor room. He also decorated the ceiling with iron 10-pfennig bits arranged in patterns. His desire to live returned, and he showed himself a sound business man. He had tickets of admission printed, and his labour of despair turned to profit. Later he collected more bank-notes and enlarged his 'museum' by similarly adorning several other rooms and balconies. On the walls (as the above photographs show) are pasted rows upon rows of notes, and people stand in front of them to feast their eyes on millions of marks."



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



GABRIELE D'ANNUNZIO'S SPECTACULAR VISIT TO MR. KAYE DON: THE FAMOUS ITALIAN POET, NOVELIST, DRAMATIST AND AIRMAN (X) IN HIS OWN SMALL WAR-SHIP ON LAKE GARDA.

While Mr. Kaye Don was preparing "Miss England II." on Lake Garda for his attempt to beat his own water-speed record, Gabriele d'Annunzio, Prince of Montenevoso, the famous Italian poet, novelist, dramatist, and airman, paid him a spectacular visit. On this occasion d'Annunzio made use of the small war-ship which the Italian Government have placed at his disposal, a craft which carries two torpedoes and several small guns. D'Annunzio saw the motor-boat, and, after presenting Mr. Kaye Don with a silver cigarette-case, again boarded his own vessel, hoisted his private ensign, and fired a triple salute.



CHAIRING MISS G. A. LUNN, BREAKER OF THE WOMEN'S WORLD'S RECORD IN THE THOUSAND METRES.

The sixteenth annual meeting of the Geneva Sports Club, held at Stamford Bridge on May 16, was remarkable for the successful attempt made by Miss G. A. Lunn, of the Birchfield Harriers, on the women's 1000 metres world's record. She took the lead with more than a lap to go. She finished in 3 min. 42.5 sec.—34.5 sec. better than the previous best.



M. PAUL DOUMER; PRESIDENT-ELECT OF THE FRENCH REPUBLIC.

Elected at Versailles on May 13; receiving 442 votes to M. Briand's 401 in the first ballot, and 504 to M. Marraud's 334 after the withdrawal of M. Briand. President of the Senate since 1927. Was born in 1857. Minister of Finance, 1895-96. Governor-General of Indo-China, 1897-1902. President of the Chamber of Deputies, 1905-6. Senator, 1912. Minister of Finance, 1921-22, 1925-26. Has been described as a leading member of the Parti Républicain Démocratique et Social, one of the parties forming the Centre (Bloc National).



T. H. COTTON: THE YOUNG WINNER OF THE SOUTHPORT PROFESSIONAL GOLF COMPETITION.

T. H. Cotton, of Langley Park, won the Dunlop-Southport Professional Competition at Southport, Ainsdale, with the remarkable score of 287. Some 600 spectators followed him on his last round, and watched him play very accurate golf until the seventh, where he was bunkered. Nevertheless, he was out in 36, and on the homeward journey finished in 72.



NANA PREMPEH, LAST KING OF ASHANTI; AND A CHURCHWARDEN IN KUMASI.

Died, May 12, 1894. King of Ashanti, 1884. Submitted to the British, 1895. After the siege of Kumasi, sent to the Seychelles, 1900. Converted to the Church of England, and was allowed to return to Kumasi in 1924. Having greatly impressed the authorities with his ability and sense, he was elected head chief of the Kumasi people in 1926.



MR. EDWARD ROBINSON.

Whose death was announced recently, Director of the Metropolitan Museum of Art (New York) since 1910. Born, 1858. Director of the Museum of Fine Arts, Boston, 1885-1902. Assistant-Director and Curator of Classical Art at the Metropolitan Museum of Art, 1906.



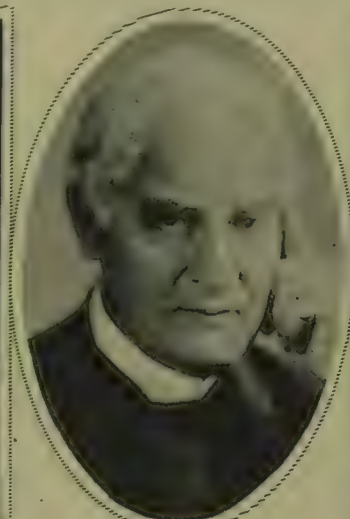
CAPT. DENYS FINCH-HATTON.

Killed, May 14, at Voi, in E. Africa, in an aeroplane accident. Born, 1887. Famous big-game hunter. In charge of the Prince of Wales's safaris in East Africa in 1928 and 1930. Capt. Finch-Hatton took his pilot's licence in 1929.



LIEUT.-COL. MORSHEAD, D.S.O.

Director, Burma Circle, Survey of India. Reported missing, May 17, after he had gone out for a ride and his pony had returned riderless and with bloodstains. Later, his dead body was found. Took part in Mt. Everest Expeditions, 1921, 1922.



MR. DAVID BELASCO.

Died, May 14; aged seventy-seven. Great American producer, actor, and manager. On our kinema page will be found a scene from "Kiki," a film adapted from a play by him. Author of numerous other plays and adaptations.

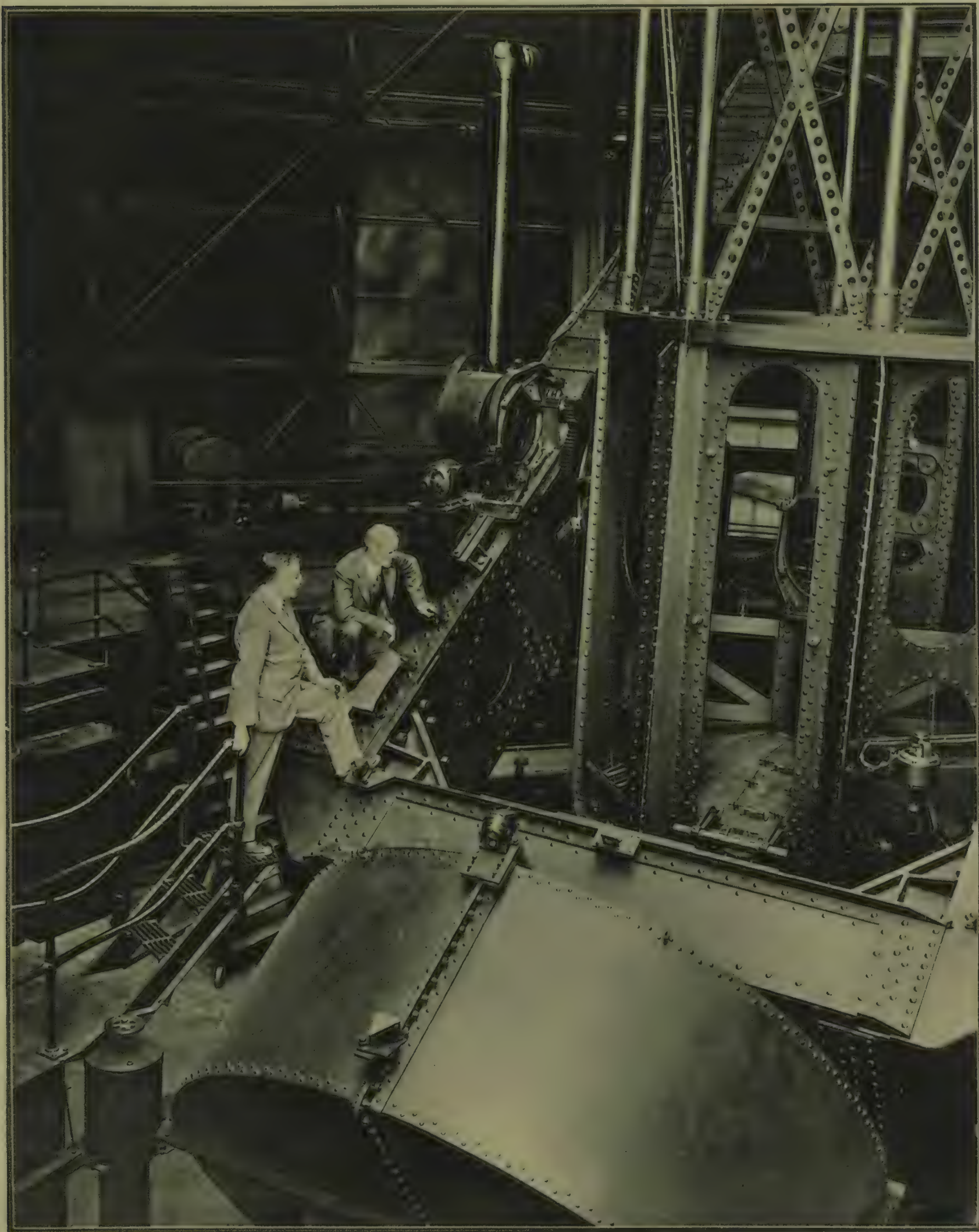


DR. THOMAS ASHBY.

Died, May 17; aged fifty-seven. Famous authority on Roman archæology, of the ancient, mediæval, and Renaissance periods, on which subject he was a valued contributor to "The Illustrated London News." Director of the British School at Rome, 1906-1925.



## TWO FAMOUS ASTRONOMERS BESIDE THE WORLD'S LARGEST "GLASS EYE."



A BRITISH "POET OF SPACE" IN THE UNITED STATES: SIR JAMES JEANS (LEFT) WITH DR. WALTER S. ADAMS, DIRECTOR OF THE MOUNT WILSON OBSERVATORY, EXAMINING THE GREAT 100-INCH TELESCOPE.

Sir James Jeans, the famous British astronomer, who has made his fascinating subject so popular by his broadcast talks, as well as by his books, "The Mysterious Universe", and "The Stars in Their Courses," recently went on a visit to America to receive the Franklin Medal, the highest award of the United States in physical science, and to see the world's greatest observatory at Mount Wilson, California, of which he is himself a Research Associate. Sir James crossed the Atlantic in the "Mauretania," arriving at New York on April 24, and his visit aroused great interest in the States, where his books are said to be among the "best sellers." He has been described in the American Press as a "gossiping poet of space," and as "an eagle who soars above the universe,

as other men soar in an aeroplane above the earth." At Mount Wilson he met two kindred spirits, Dr. Walter S. Adams, the Director of the Observatory, with whom he is seen in our photograph, and Dr. Edwin P. Hubble, whose study of island universes has produced wonderful results. Dr. Hubble, it is said, hopes to obtain sight of such universes, as they existed 400,000,000 years ago, on the completion of a new 200-inch telescope being built for the Carnegie Institution in Southern California. At present the 100-inch telescope seen above is the world's largest "glass eye." Electric motors focus the mirrors, move the shutters, and turn the floors and the observers' seats. These are all controlled by push-buttons, and 45 tons of movable parts can be operated quite easily.



# The World of the Kinema.

By MICHAEL ORME.

## NATURE'S SCENARIOS.

THE dearth of good screen-material still continues, just as the pernicious habit amongst film-makers of basing a whole series of productions on the theme of one big success still obtains. And



"KIKI" A FILM (BASED ON THE DAVID BELASCO PLAY) WHICH IS DUE TO BEGIN ITS LONDON PRESENTATION AT THE REGAL TO-DAY (MAY 23): MARY PICKFORD AS KIKI, A PRETTY LITTLE MADCAP CHORUS-GIRL, AND REGINALD DENNY AS VICTOR RANDALL, IN WHOSE REVUE SHE DANCES.

By Courtesy of United Artists.

that despite a periodical impassioned invitation to writers for new ideas, new scenarios, new plays—an invitation which, however, seldom leads to new experiment. It is true that of late some notable authors have turned their serious attention to the screen, and have supplied stories conceived and developed in terms of the kinema. Mr. Frederick Lonsdale, for instance, brought his wit to bear on a Ronald Colman picture in "The Devil to Pay," and Mr. Ben Travers has written a new farce for Mr. Ralph Lynn directly for the screen. But even half-a-dozen swallows do not make a summer. Why not, then, give Nature a bigger chance? Why not turn from the overworked mine of fiction to the rich vein of beauty, of pattern, of drama that, tapped from time to time, but still fecund, lies in the sport and the wrath of the elements or in the treasures of the earth pressed into the service of man? The lovely and illuminating "Secrets of Nature," the travel-picture, the industrial picture, by no means exhaust the wide range, the infinite variety, of what may be broadly termed "Nature's Scenarios."

I call to mind an exquisite example shown during the current season of the Film Society, and made by a Dutchman, Mynheer Joris Ivens. It bore the brief title of "Rain." Sunshine on the canals, the cobblestones, the little bridges, and the comely faces of the close-pressed houses, spreading serenity over its introductory "shots," suffered gradual eclipse as the storm-clouds gathered. Presently, a heavy rain-drop broke the surface of the waterway into widening rings. With a *crescendo* that surpassed many a manufactured thrill, the rain increased in volume. The spreading puddles, the dripping café-awnings, the spouting gutters, the swirling waters lashed to a quivering lacework, even the splashing pedestrians, filled the screen with a pattern far more beautiful than all the futurist hocus-pocus of essays in light and shade, squares, cubes, and dots put together. The angles, the movement, the fluid enchanting designs, held the audience spellbound until the clouds gathered their dripping draperies about them and passed on, leaving a fresh and smiling townlet all a-sparkle in the solace of the sun. A fascinating little picture, rapturously received. A second picture by the same producer, shown on a later occasion by the Film Society, fell short of the sheer beauty of

"Rain," for the reason that its drama was less naturally inherent in its subject and its development disjointed. In "The Bridge," Joris Ivens was more consciously concerned with the pictorial effects of intricate metal-work, black tracery against pale skies; nor had he here the impeccable perfection of Nature's handiwork to assist him.

When you come to think of it, the Western melodrama, the "epic" of the open spaces, find their greatest assets and their vitalising power in Nature. I have seen films of this type which would have held a truer drama, a greater momentum, had they been shorn of their hackneyed love-story, marauding Indians, and old scout humour. Whittled down to the struggle of man against the elements, they would have gained in tensity. Again, there are films which come to life in one short sequence wherein Nature usurps the place of the "star." Thus, in the new Paramount picture, "The Sea-God," a wild adventure-story, there is a bit of under-sea camera-work of haunting beauty. The pearl-hunting hero, descending in his diver's kit to the sea-bed off the Solomon Isles, moves through a twilight world where strange translucent fish thread the delicate, fronded vegetation in a land of miniature mountains and valleys.

If the commercial mind, which lacks in its enterprise the audacity of the pioneer, should doubt the popularity

an amazingly lively and exhilarating affair, reaching its climax when the conquered giant of the forest plunged into the pool below, sending up a fan-like wave that spread across the screen with all the majesty of a peacock's unfurling tail. This head-on shot, repeated at several angles, resulted always in a precision of pattern in which Nature excels. Enthusiasm is rare at a trade-show, and may be regarded as an acid-test of public approval. It is to be hoped that the film-makers will take note of it and direct their genius for imitation into this fertile field.

FREDRIC MARCH.

It has been truly said that a screen artist's international reputation can be made or marred by the picture in which he appears. However good his work in a film of mediocre merit, his individual effort is eclipsed by the short span of life enjoyed by his vehicle. In other words, he—or she—has not had time to implant his image firmly in the minds of the people. Artists who have leaped into fame overnight have invariably done so in an outstanding picture, or one at least that caught the fancy of the great majority, without which no star is born. Marlene Dietrich's name became a household word after "The Blue Angel." It has taken others, equally gifted, equally intelligent, years of hard work to emerge into the limelight of popularity.

Fredric March is not one of the meteors of the film firmament, although the discriminating filmgoer may have watched his work with expectancy for some time past. In spite of definite good looks, and a *flair* for his medium which has been hailed after his most recent performance (in "The Royal Family of Broadway") as "little short of genius," he has come quietly and steadily into his own. I could name a dozen films in which this young actor has appeared with advantage. I dare say there are as many more with which I am not acquainted. Yet in England at least his claim to general recognition has been slowly established.

Before his masterly impersonation of one of Hollywood's "great lovers," one would have said that the dominant characteristic of Fredric March was his restraint. One remembers him as the young and sympathetic artist in E. H. Griffith's clever production, "Paris Bound." Later, he partnered Ruth Chatterton in "Sarah and Son," and in the early part of this year his portrayal of the District Attorney in "Manslaughter" was universally acknowledged to be a fine study of integrity assailed by love. In this picture, as in "Honour Among Lovers," a new Paramount production which will be seen in London shortly, his sincerity, his fastidious avoidance of melodrama and effective economy of gesture, together with

[Continued on page 890.]



GEORGE ARLISS — THE RETIRED MILLIONAIRE MOTOR-CAR MANUFACTURER TURNED GARAGE MAN—FILLING UP HIS WIFE'S CAR: A MOMENT OF IRONY IN "THE MILLIONAIRE"—WITH FLORENCE ARLISS AS THE MILLIONAIRE'S WIFE (FACING THE CAMERA).

"The Millionaire" is now being shown successfully at the New Gallery. The story of the film tells how a millionaire motor-manufacturer is prescribed rest from business, after an accident. Being idle, however, makes him feel miserable, and eventually, in order to satisfy his craving for work, he takes over a little "one-horse" garage. So marvellous is his organising capacity that he makes it into a big financial success!

By Courtesy of Warner Brothers and Vitaphone Pictures.

of Nature's scenarios, it could have found its answer in the unusual fervour of the applause that greeted a Ufa "short" at one of last week's trade-shows. This delightful little picture was entitled "Turbulent Timber," and depicted the activities of the Roumanian lumbermen. Splendidly photographed, the journey of the logs, propelled by water-power down the ingeniously-devised chutes, was



"THE ROYAL FAMILY OF BROADWAY," IN WHICH FREDRIC MARCH TAKES A LEADING PART: A FILM WHICH IS MODELLED ON THE LIFE OF A FAMILY OF FAMOUS ACTORS.

In an appreciation of the power and achievement of Fredric March as a screen-actor, on this page, the writer describes his portrayal of the "handsome actor gone Hollywood," in "The Royal Family of Broadway."—[By Courtesy of Paramount Pictures.]



## HISTORIC SPAIN—AS SEEN IN MUIRHEAD BONE DRAWINGS.

FROM THE EXHIBITION OF DRAWINGS OF SPAIN BY MR. MUIRHEAD BONE AT MESSRS. P. AND D. COLNAGHI'S, 144-146, NEW BOND STREET, W.



"SPRING, SEGOVIA": A MUIRHEAD BONE DRAWING SHOWING THE GRANITE AQUEDUCT, THE LARGEST PIECE OF ROMAN WORK EXTANT IN SPAIN (LEFT); AND THE CATHEDRAL (CENTRE), WITH THE ALCAZAR TO ITS LEFT.



"THE CATHEDRAL AND WALLS, GERONA": A BUILDING FAMOUS FOR ITS HUGE, AISLELESS NAVE, A CONSTRUCTION SO REVOLUTIONARY IN ITS DAY THAT MOST OF THE GREAT ARCHITECTS CONDEMNED THE PLAN AS MADNESS.

In view of the troubled conditions in Spain, Mr. Muirhead Bone's fine drawings of that country gain the additional interest of topicality; and it is natural that Colnaghi's should have chosen the present moment for the exhibition of an excellent collection of them. Concerning the examples here reproduced, it is of value to recall that Segovia is one of the most venerable cities of Castile, and famous for its Roman remains, its ancient

palaces, and its Romanesque and other mediæval churches. Its most remarkable structure is the granite aqueduct, El Puente del Diablo, which is the largest piece of Roman work extant in Spain. Gerona's Cathedral was begun in 1312, but much was built in later centuries: the aisleless nave, for example, though projected in the early 15th century, was not finished until the late 16th. It is 74 feet wide.



## A PAGE FOR COLLECTORS.

### ENGLISH NEEDLEWORK THROUGH THE CENTURIES.

By FRANK DAVIS.

with the faces painted in—this latter an almost invariable rule in similar work. The print was published in 1791, and this needlework picture may be taken as typical of hundreds of others of the period. There were several notable practitioners of this sort of charming nonsense. Miss Grey, daughter of the Rector of Hinton-in-the-Hedges, in Northamptonshire, was one; and so was Mrs. Knowles, who is mentioned in Boswell; Miss Morritt of Rokeby; and—best-known of all—Miss Linwood (1755-1845), who can be said to have created a furore in polite circles.

Let us turn over the files of the *Morning Post*. In 1787 we read that "Miss Linwood of Leicester was introduced to Her Majesty, at the Queen's House—[that is, Buckingham Palace before it assumed its

present form], where she had the honour of exhibiting several pieces of needlework, wrought in a style far superior to anything of the kind ever yet attempted." Later, she holds an exhibition at the Pantheon in Oxford Street. "Great number of Noblemen and Gentlemen," we read, "who go to Miss Linwood's exhibition do them credit as friends to female merit, which should ever find attention from the men as well as from the ladies, who to their praise, visit the exhibition in numerous and respectable parties."

Even higher praise, and in language even more genteel, is heaped upon Miss Linwood in the "Library of Anecdotes"—thus: "The ladies of Great Britain may boast in the person of Miss Linwood of an example of the force and energy of the female mind, free from any of those ungraceful manners which have in some cases accompanied strength of genius in women. Miss Linwood has awaked from its long sleep the art which gave birth to painting, and the needle in her hand has become a formidable rival to the pencil." After this, we are not surprised to read that for her reproduction of Carlo Dolci's "Salvator Mundi" she was offered three thousand guineas—and refused it.

Imitations of paintings were not the sole activities of Miss Linwood's followers—there are instances in abundance of careful reproductions of engravings, worked in black upon white silk; and a still stranger fashion was the use of human hair instead of silk. There is a quite charming portrait of Peter Paul Rubens at the Victoria and Albert Museum most carefully worked in hair by Mrs. Berkeley.

It was pointed out in the previous article that needlework chair-seats went out of fashion about 1750, and their place was taken by silk stuffs; apart from pictures, the most frequent use for needlework was for decorating pole-screens. Subjects were either reproductions of known prints, such as Fig. 2, or sometimes flowers, and one often meets with a classical figure drooping genteelly over an urn in the manner of a thousand contemporary memorial tablets.

It is a long way from these two illustrations to the coarse long stitches in an example which is of particular interest to the readers of this paper. Some good little soul cut out a double-page wood-engraving from *The Illustrated London News* of August 24, 1872, and made a needlework picture of it. Like her predecessors of the previous century, she did not venture to work upon the faces, but left the original engraving untouched. The colours are rather crude, but it is in the old tradition, and to modern eyes has a compelling sentimental attraction beyond that of its artistic merit.



#### IV.—GEORGE III. AND AFTER.

It is a little difficult to sum up in a few words the marked change of character that is to be found in needlework during the second half of the eighteenth century. It is very delicate and refined and a trifle sentimental. The polite world was becoming rather self-consciously genteel, and between the hearty England painted by Henry Fielding and that



1. A NEEDLEWORK PICTURE OF ABOUT 1760: AN AMUSINGLY NATURALISTIC RENDERING OF A COUNTRY SCENE—PERHAPS SHOWING THE NEEDLEWOMAN'S HOME.

Photographs Reproduced by Courtesy of Mr. F. Loewenthal.

described by Jane Austen there is a great gulf fixed. The middle-class man was making money—and spending some of it on buying furniture and having his own, and his wife's, portraits painted, and cutting a dash at Bath and other fashionable resorts. Old-fashioned people resented this social revolution, as witness a thousand contemporary letters and this extract from "Humphrey Clinker," published in 1770: "I was extremely startled last ball-night to see the Master of the Ceremonies leading, with great solemnity, to the upper end of the room, an antiquated Abigail, dressed in her lady's cast clothes, whom (I suppose) he mistook for some Countess just arrived at Bath. The ball was opened by a Scotch Lord, with a mulatto negress from St. Christopher's; and the gay Colonel Tinsel danced all the evening with the daughter of an eminent tinman from the borough of Southwark."

It is a fictitious character, of course, who is writing this ill-natured and exaggerated gossip, but the extract serves well enough to underline the statement that the old order of society was gradually changing, and that middle-class prosperity was a phenomenon of English life long before the Victorian age. Women began to "take an interest in art," and "took up sketching," and cut out silhouettes, and potted about in an amateurish way at semi-artistic pursuits, and were enormously attracted by classical figures with flowing draperies in the best antique manner.

The old naive needlework picture of the seventeenth century becomes a little anæmic, but not less popular, and extraordinarily charming if not very original. Fig. 1 is a delightful example of a naturalistic rendering of a country scene—doubtless of the needlewoman's home—in which an attempt at sophistication succeeds in producing quite a good formal design without in the least detracting from the interest of the various parts. It can be dated about 1760. Fig. 2 is in a different category altogether. This is a copy in coloured silks of a print after Bigg.



2. "THE SHIPWRECKED SAILOR-BOY TELLING 'HIS STORY': A COPY MADE IN COLOURED SILKS—WITH FACES PAINTED IN—OF A PRINT AFTER BIGG WHICH WAS PUBLISHED IN 1791. (13 IN. BY 10 IN.)

This needlework picture may be taken as typical of hundreds of others of the period. Miss Linwood, of Leicester (1755-1845), the best-known practitioner of this craft, created a furore in polite circles with her work. In 1787 she was presented to the Queen—as was described in the "Morning Post" of the date, which is quoted on this page.



**AUCTION ROOM  
TREASURES:  
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INCLUDING  
WATTEAU SKETCHES  
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A VAN DYCK, CARDS,  
A "PEW GROUP,"  
AND  
FINE PORCELAIN.**



A SHEET OF STUDIES BY ANTOINE WATTEAU WHICH HAS CHANGED HANDS FOR £1550: SKETCHES IN BLACK, RED, AND WHITE CHALK. (7½ BY 8½ IN.)



ONE OF THE TWO VAN DYCK PORTRAITS WHICH FETCHED £33,000 FOR THE PAIR AT THE STROGANOFF SALE IN BERLIN: "NICOLAS ROCKOX." (1560-1640.)



AN OVERRIDING CARD OF THE FIFTEENTH CENTURY: A CARD FROM THE TAROCCHI PACK OF MANTEGNA.



ANOTHER OF THE SO-CALLED TAROCCHI CARDS OF MANTEGNA: A FIFTEENTH-CENTURY TAROT CARD.



A "PEW GROUP" WHICH APPEARS TO BE THE ONLY ONE OF ITS TYPE RECORDED: A WEDGWOOD PIECE—WITH A FIGURE HOLDING A GLASS OF ALE AND ANOTHER WITH A BOOK.



KIEN-LUNG PORCELAIN: A PAIR OF DUCKS, WITH FAMILLE-ROSE PLUMAGE, STANDING ON UPTURNED LOTUS-LEAVES. (11 IN. HIGH.)



LATE MING OR EARLY KANG-HE: A SET OF THREE PORCELAIN FIGURES OF TWO LADIES AND A BOY. (14 IN. AND 13 IN. HIGH.)

The sheet of studies by Watteau, once in the collection of Pierre Crozat, the artist's great friend, was sold at Sotheby's on May 13. The Van Dyck portrait of Nicolas Rockox is one of two pictures by the artist which figured in the recent Stroganoff sale at Lepke's, in Berlin; the other is of Balthazarine van Linick and her son Adrian. The so-called "Tarocchi cards of Mantegna," eighteen of which are to be sold at Sotheby's on June 1, are of the Italian School and date from the fifteenth century. It should be added that tarots had other

names, including Triomphe (trumps), because they overrode "numeral" cards in certain games. A pack of tarots consisted of seventy-eight cards. "Tarocchi" was the name of the special game played with them. The "Pew Group" by Wedgwood is to be sold at Sotheby's on June 4. It is in the Astbury-Whieldon style; and it is five inches high. The Chinese porcelain illustrated is in the Henry Hirsch collection, which is to be sold at Christie's on June 10 and 11. The plumage of the ducks' wings and backs is enamelled in famille-rose.



# COLONISTS AND VISITORS IN NORTH AMERICA.

BEING AN APPRECIATION OF

"BEFORE THE 'MAYFLOWER,'" By JOHN YARDLEY; and "THE ARISTOCRATIC JOURNEY," Being the Letters of MRS. BASIL HALL.\*

(PUBLISHED BY HEINEMANN.)

(PUBLISHED BY PUTNAM.)

THE history of the colonisation of Virginia is inseparably bound up with the history of the Virginia Company. But whereas the former is marked by arduous and endurances and heroic episodes, the latter is a tale of faction, friction, and intrigue. The men who went out acquitted themselves nobly; the men who stayed behind, on the whole, gave a less valiant account of themselves. In the main, the Elizabethan genius expressed itself better in action than in administration.

Letters Patent for the discovery and colonisation of the country now known as Virginia were granted by Queen Elizabeth to Sir Walter Raleigh in 1584. Two main ideas, both ill-founded, made the adventurous spirits of the time turn their eyes to that particular section of the New World. They hoped to find a North-West Passage, and they hoped to find gold. Sir Humphry Gilbert's expedition in 1574 had reported that the mainland of America was "very fruitful, and of all unfrequented places, the only most fittest and most commodious for us to intermeddle withal." They brought back extraordinary tales of a mythical city, whose streets were broader than those of London. This, as Captain Yardley remarks, did not imply any great degree of spaciousness; the streets of London were only wide enough to admit a cart. But there were other attractions: "banqueting houses built of crystal, containing massive pillars of silver and gold. In the rivers were great pieces of gold as big as a man's fist."

Raleigh, practically a prisoner in the Court, was unable to take advantage of what must have seemed to him a magnificent opportunity. In his place he sent Ralph Lane, who wrote enthusiastically to Hakluyt about Virginia: it had "the goodliest soil under the Cope of Heaven." But his efforts to form a settlement failed, as did those of his immediate successors. They were ill-organised; they were not properly backed up by England; not a single colonist escaped alive from the disasters of Roanoke and Cruatoan.

"The great continent of North America lay dormant and innocent of European settlers" when James I. ascended the throne of England in 1603.

Three years later, James granted the first charter to the Virginia Company. "The choice of a date to be graven on the first milestone of American history is not an easy one, and as often as not would concern Columbus. When, however, the actual peopling of the land is in question, all dates previous to 1606 are of but little meaning, whereas from that year until this present day there has been a connected and unbroken history."

The outstanding figure of those early years is Captain John Smith. He liked the Indians. He admitted that they were "naturally given to treachery," and "while looking you in the face, they will, with their toes, take a chisel, knife, or any light thing and hold it an injury to have the stolen thing taken from them," but in his travels up the river he had found them to be "a most kind and loving people." Conciliatory, but not weak, he established friendly relations with them. In 1608 he made an extensive survey of the country, reporting that the Susquehannock tribe "seemed of an honest and simple Disposition, and were scarcely restrained from adoring the English as gods. Their Language sounded deep and hollow and solemn like a voice in the Vault."

\* "Before the Mayflower." By Captain J. H. R. Yardley. (Heinemann; 15s.)

"The Aristocratic Journey." Being the Letters of Mrs. Basil Hall. Edited with a Preface by Dame Una Pope-Hennessy. (Putnam; 21s.)

The calf of the largest man's leg was found, upon measurement, to be "three quarters of a yard about and all the rest of his limbs in proportion." The colony suffered a severe blow when the energetic and courageous John Smith was, as the result of an accident, obliged to retire from the active list. Wingfield, his successor as leader of the nascent colony, lacked all his qualities.

The president of the company at this time was Lord Southampton, disgraced and all but executed by Queen Elizabeth for his complicity in Essex's plot, but restored to favour, title, and fortune by James I. He helped to equip the *Sea Adventure*, whose terrible voyage "deserves to rank not only before the story of the *Mayflower*, but high among all the epics of the sea." The ship was wrecked on the Bermudas, and may have given Shakespeare, whose patron Lord Southampton was, the idea for "The Tempest."

In the duel between Lord Southampton and Lord Warwick for the control of the Virginia Company's policy and affairs, Warwick played the part of devil's advocate. This embittered man suffered from a

Virginia owed much to Yardley. The fact that before his death he was a second time appointed Governor attests his popularity. "He was a man whose integrity and popularity cannot be denied. . . . The people of Virginia elected him as their spokesman when they had need of someone to air their grievances before the King in person, whereby they constituted the first High Commissioner to the Home Government in all our long Colonial history. 'Posterity' (wrote Bancroft in his 'History of North America') 'retains a grateful recollection of the man who first convened a representative Assembly in the Western Hemisphere: the colonists, in a letter to the Privy Council, pronounced an eulogy on his virtues.'"

"Before the *Mayflower*" is a very readable and delightful as well as an erudite book. The history of the colonisation of Virginia is full of exciting and romantic episodes which familiarity has not made stale. How amazing, for instance, is the account of the "Starving Time," when the miserable colonists were so hard pressed for food that "to be plump was to court death; for the leaner men, maddened by

hunger, trailed after the fat ones, threatening and yearning to kill them to fill their empty cooking-pots! God forbid," adds Captain Yardley, "that anything worse has ever taken place in all the history of the world!"

Then there was the marriage of John Rolfe and Pocahontas, daughter of the Indian chief Powhattan. Baptised by the name of Rebeckah and given the style of Princess, she was known in Europe as "La Belle Sauvage." Her husband brought her to London; she was received at Court and made a great fuss of. Indeed, James I. was so jealous for the Divine Right of Kings that his sense of propriety was outraged by the marriage of the Redskin Princess to a commoner. Poor thing, her health was never good. She died on the boat that was to have taken her back to Virginia, and was buried at Gravesend.

When the colonists realised it was in vain to search Virginia for gold, they turned their attention to tobacco. The romantic history of this herb provides Captain Yardley with one of his most delightful chapters. Marvellous medicinal virtues were claimed for "Uppowac," as the natives called it. "Tis good for many Things" (wrote Howells). "It helps Digestion, taken a-while after Meat; a leaf or two steeped o'er night in a little White-wine is a Vomit that never fails in its Operations; it is a good Companion to one that converseth with Dead Men; for if one has been poring long upon a book, or is toil'd with the pen, and stupify'd with study, it quickeneth him and dispels those Clouds that usually o'er-set the Brain. The-smoke of it is one of the wholesomest scents that is, against all contagious Aires, for it o'er-masters all other smells, as King James, they say, found true, when being once a Hunting, a Shower of Rain drove him into a Pigsty for shelter. . . . It cannot endure a Spider or a Flea. . . . it is good to fortify and preserve the sight, the smoke being let in round about the Balls of the Eyes once a week. . . . Lord Sunderland . . . told me that by taking it downward into his Stomach it made him cast up an Imposthume, Bag and all, which had been a long time engendering out of a bruise he had received at Foot-ball, and so preserved his life for many years."

Mrs. Basil Hall, who, with her husband and baby daughter, visited America in 1827 and remained there more than a year, came in the course of her travels upon the very place where Pocahontas saved

[Continued on page 886.]



"DIE ZAUBERFLÖTE" PRESENTED AT COVENT GARDEN DURING A GRAND OPERA SEASON FOR THE FIRST TIME SINCE 1888: MOZART'S "MAGIC FLUTE" WITH NEW AND "MODERN" SCENERY AND COSTUMES.

"Die Zauberflöte" was revived at Covent Garden on May 13, with new dresses and with distinctly "modern," and often beautiful, scenery by Professor Strnad, of Prague. The photograph is of the final scene of Act II.

general misanthropy, fostered, perhaps, by the fact that his mother had been cold-shouldered by the Court when she married her old lover, Lord Devon. "This ostracism," Captain Yardley observes, "was about as inconsistent as any conduct of James in the whole of his reign." But it was hard that the innocent settlers in Virginia should have had to suffer for it. Southampton had their welfare and the prosperity of the colony at heart; he wanted to see it become a "strong strategic base overseas." Sir Robert Rich (as Lord Warwick then was), "in his greed for gain, was worshipping the golden calf, with every intention of increasing his own fortunes. The former was patriotic and public-spirited, the latter entirely selfish and self-seeking. The combat was bound to assume titanic proportions while it lasted, and, as the rival factions wrestled for control of the helm, the fragile bark of Colonial policy drifted perilously 'twixt Scylla and Charybdis.'"

Warwick scored a momentary victory which cost the colony dear. In May 1617, Samuel Argall, his nominee, arrived in Virginia as deputy Governor in succession to the admirable Sir George Yardley. Argall was a cruel and dishonest rascal, who set out to bleed the colony for the enrichment of himself and his friends. He restored martial law and made himself so unpopular that finally, in 1619, Yardley, who had left Virginia in disgust, was appointed Governor in place of Lord De La Warr and given instructions to arrest Argall. Yardley's appointment marks the triumph of Lord Southampton's influence in the Company.



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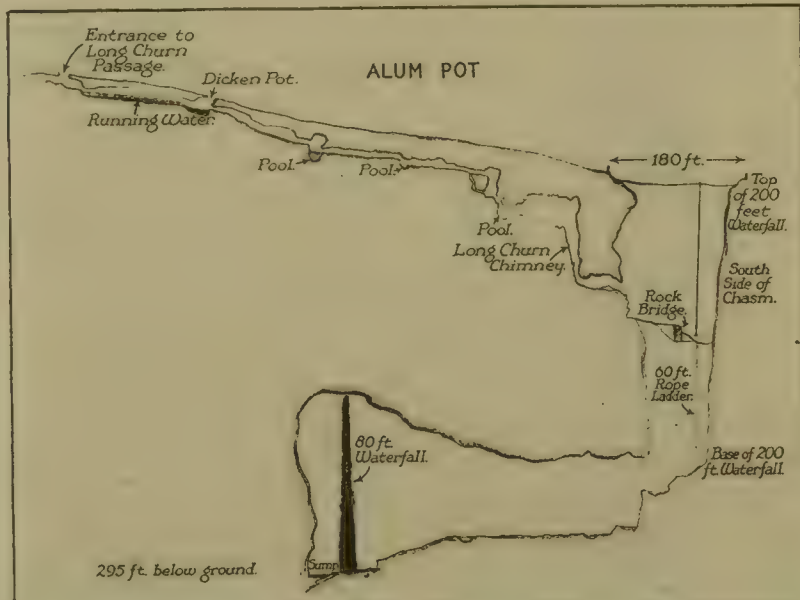
## INVERTED ALPINISM: "CLIMBING DOWN" A YORKSHIRE POT-HOLE.

By F. T. BANCROFT. (See Illustrations on pages 864 and 865.)

CAVE-exploring has long held a fascination for the more adventurous spirits of this world, since the thrills experienced are many and varied, and, although this aspect is not the one that appeals to the archaeologist, historian, or scientist, all find subjects in cave-exploration sufficient to stimulate their interest in facing unknown dangers and risks underground. A veritable paradise to cave-explorers is the limestone region in the Craven Highlands of north-west Yorkshire, which abounds in caves and pot-holes (vertical shafts in the ground). For quite a while the historian and geologist have been at work revealing some of the secrets of these subterranean chasms, but within the last few years also several clubs which have been formed have been indulging in the comparatively new sport of pot-holing.

On the flanks of most of the hills in the Craven Highlands—namely, Ingleborough, Wharfedale, Penyghent, and Greygarth—are to be found numerous pot-holes, most of which have been partially or wholly explored. To mention just a few visited by pot-holing clubs, we have Gaping Gyll, Alum Pot, Long Kin Holes, Mere Gyll, and Juniper Gulf on Ingleborough; Hull Pot, Hunt Pot, and Sel Gyll on Penyghent; Weathercote Cave and Jingle Pot on Wharfedale; and Lost John's and Rowten Pot on Greygarth. These present the greatest variety of form and interest, some having a total depth of over 400 feet. Pot-holing, in some respects, provides more thrills than ordinary cave-exploration, as vertical pitches sometimes 200 feet deep or more have to be negotiated by rope ladders, and often the ladder swings through, or close to, the cooling effects of some underground waterfall, which has a tendency to damp the ardour of the explorer! Still, all the discomforts and risks of pot-holing are repaid by the magnificent spectacles and transcendent beauty of the nether regions. There are seen tremendous waterfalls, streams that surge along in darkness, deep crystal-clear pools of water, and glistening walls of limestone; whilst the roofs of these caverns present infinite diversity of form and colour, and variety of calcareous deposits.

Our party spent several months in exploring Alum Pot, one of the largest pot-holes on the slopes of Ingleborough. Viewed from the fell-side,



THE GEOGRAPHY OF ALUM POT: A SECTIONAL DIAGRAM SHOWING LONG CHURN PASSAGE, THE MAIN SHAFT, AND THE HUGE UNDERGROUND CHAMBER AT THE BOTTOM, WHOSE FLOOR IS 295 FT. BELOW THE SURFACE.

the mouth of Alum Pot is roughly elliptical in shape, extending from north to south 180 feet in length, whilst its greatest width is about 50 feet. A belt of trees surrounds the mouth of the chasm, forming a prominent landmark on what would otherwise be a rather bleak and barren slope. The massive walls of rock, broken only at intervals by narrow ledges, descend almost sheer to a depth of 200 feet. At the southern end of the shaft a stream plunges over the rim, exhaling clouds of spray in its 200-feet fall. Several underground water-courses find their way into this main shaft, and it is through one of these, known as Long Churn Passage, that the pot-holer proceeds. Access to Long Churn Passage is gained where the roof of a cave has fallen in, some 200 yards north-west of the main chasm. After descending a 50-feet rope ladder at the end of Long Churn Passage, one gets a view that is very impressive—vertical walls of limestone, rising majestically on all sides; moss-covered ledges, on which drops of moisture sparkle like countless brilliants; and the canopy of foliage above, through which is descried a thin ribbon of sky.

Spanning the chasm just below this point is a huge block of stone, which, having at one time broken away from the parent body, has jammed in such a way as to form a rude bridge, across which the pot-holer must pass. Here further progress is barred unless the explorer makes another rope-ladder descent of 60 feet to the bottom of the main shaft, where an entirely new aspect of the pot comes into view. The route now points towards, but 100 feet or more below, Long Churn Passage. The stream which runs along the floor is then followed till it reaches the final system of caves, terminating in a huge underground chamber, roughly circular in shape and surmounted by a vaulted roof 100 feet high. By far the most interesting feature of the chasm is the 80-foot waterfall, which, coming through a hole near the roof, falls from ledge to ledge in three magnificent plunges. The floor of this last cavern is 295 feet from the surface, and the impenetrable walls of rock all around inexorably fix the limit of exploration. The streams which collect here run noisily into a recessed pool which forms a kind of sump, and from this point forward the caverns still remain one of Nature's closely-guarded secrets.



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## COLONISTS AND VISITORS IN NORTH AMERICA.

(Continued from Page 882.)

the life of Captain Smith. Her historical reference to this incident would have been more accurate could she have read Captain Yardley's book; but, anyhow, she was (as she writes to her favourite sister Jane, the fortunate recipient of these lively letters) "tired of sightseeing." Dame Una Pope-Hennessy has collected and edited the letters and published them with a preface, under the title of "The Aristocratic Journey." The editor slightly despises her author, and not without reason, for a greater snob than Mrs. Basil Hall never breathed. She and her husband "disapproved on principle of everything that America presented of equality and fraternity. They held democracy to be a demoralising blight from which, however, it was always possible a country might recover. . . . Mrs. Hall's letters are a triumph of effortless observation, though in every case her understanding . . . was limited by her disapprovals."

Certainly among the many ungrateful English recipients of American hospitality, few have been more ungrateful than Mrs. Hall. So critical was she of the many and generous efforts made to entertain her that it was a wonder she ever went out into "society" at all; but she feasted and complained throughout the length and breadth of the land. To do her justice, she showed an appreciation of the simpler folk she met: it was the smart set that evoked her disapproval. At a Military Ball there was "no one present without uniform except Basil, but I don't think the change of dress improved the appearance of our friends here, who may, for aught I know, be very effective in the field, but they are certainly not drawing-room soldiers. I must do the Charles-tonians the justice to say I have not seen any chewing amongst them, nor spitting. They are very hospitable . . . but there is the same apparent coldness of character and feeling as about all their countrymen. The fact is they hate the English . . . and all their attention is merely a sort of bribe to make us speak well of them."

The fact is, too, that Mrs. Hall hated the Americans; she accepted their bribes, but did not speak well of them. One tires a little of her ill-nature; but none the less her letters are a joy, they are so human and vital.

L. P. H.

## CHESS.

CONDUCTED BY ERNEST IRVING.

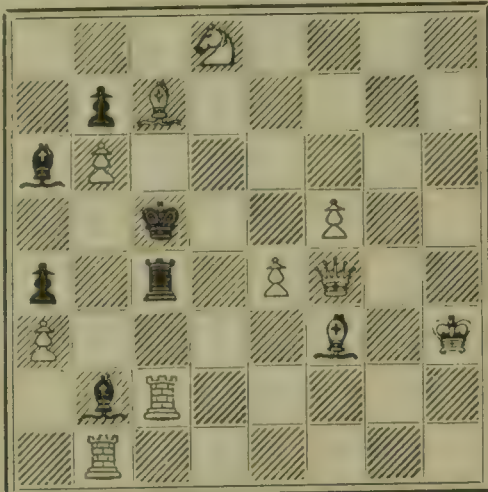
TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4085.—By D. PIRNIE (LONDON).  
[8; 8; 6S1; 1P6; 4k3; 4P3; 1PP5; 2K2Q; mate in three.]  
Keymove—Pkt3 (Pb2—b3).

Black.	White.	Black.	White.
1. K×P	2. Pkt4	2. KK5	3. QQ3 mate.
		2. KQ5	3. QQ3 mate.
1. KQ4	2. QB4ch	2. KQ6	3. QB6 mate.

The points about this little three-er are the three model mates; and the reason why the Knight's pawn must be moved one square first, and then again pushed on if K×P. We shall hope to publish more of Mr. Pirnie's work—he has been much too quiescent of recent years.

PROBLEM No. 4087.—By T. C. EVANS (CLAPHAM).  
BLACK (6 pieces).



WHITE (11 pieces).

[In Forsyth Notation: 3S4; 1pB5; bP6; 2k2P2; p1r1PQ2; P4BrK; 1bR5; 1R6.]

White to play and mate in two moves.

ANSWERS TO CORRESPONDENTS.

E. PINKNEY (Driffield).—In G. P. LX. after 1. R×Pch, Q×R; 2. RKt5ch; if 2. — K×P, there follows 3. RKt4ch, Kb4; 4. QK4 mate—a pretty example of the self-block.

ARNOLD SMALLPAGE (Sheffield).—Apparently the solution of the Wreford-Brown Game Problem was accidentally omitted; we will give it next week.

RICHARD SALEM (Bologna).—Yes; we know the game; it is a fine specimen of Steinitz's skill. He was a great pioneer in the development of position play.

J. A. LINNEY (Parkhurst).—Thank you for the problems, which we will examine, but the I.L.N. does not pay fees or offer prizes.

## THE RUSSIAN OPERA SEASON AT THE LYCEUM.

DARGOMIJSKY'S opera, "Roussalka," or, "The Water-Sprite," with which the season of Russian opera at the Lyceum Theatre opened this week, has not been performed in England before. No doubt it was chosen because it offers an important part to Chaliapine, who was in fine form and acted and sang with consummate talent as the Miller whose daughter is deserted by a Prince and drowns herself, thus becoming a *roussalka*, or water fairy. In fact, he seemed to be showing much more of his old form than when I heard him last, without the exaggerations that latterly have tended to mar his work. And apart from Chaliapine, the production all round was also on a high level. Mme. Slobodskaya has a good soprano voice and gave a distinguished performance as the Miller's daughter, in which she was well supported by G. Pozemkovsky as the Prince; but the chief feature of this opera is the chorus and ballet. The choruses are, perhaps, also the most attractive part musically, and they were exceedingly well drilled and stage-managed. The same is true of the ballets, which were much superior to those one usually gets in operatic performances—so much so that the ballet in the second act was enthusiastically applauded.

"Roussalka" was first performed in St. Petersburg in 1856, and it is really of not much account musically, although it has a certain charm. The refined fluency of its music rather reminds one of Mendelssohn and Gounod. Graceful and facile rather than melodious, it is never very strong or passionate, although the composer shows a feeling for the theatre and by rather quiet contrasts gets a dramatic effect. He was born in 1813, the same year as Verdi and Wagner; but he shows in this work none of the fresh creative power of the German and the Italian composers. In fact, compared with Verdi and Wagner, he may be considered as an example of talent beside genius, and although some Russian writers have claimed him as a pioneer and a founder of the national school of music, he cannot be considered as a pioneer in the sense that Berlioz or Wagner, or even Verdi, was. When one considers that Berlioz was ten years older than Dargomijsky, one cannot help being surprised at his showing in "Roussalka" no trace of the great new musical movements taking place in Europe.—W. J. TURNER.



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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**Riley Club July Trial.** The Riley Motor Club proposes to hold a twenty-four-hour reliability trial over Wales on July 3 and 4. This will give the Riley car-owners an opportunity to become acquainted with Welsh scenery,

no late margin on the schedule will be allowed. Competitors, however, will leave this luncheon halt at one-minute intervals, the first car starting at 2 p.m. As the first car will have left Brecon at 7.30 a.m., and others also at one-minute intervals in their numerical order, visitors at the luncheon halt will have some idea how the cars have fared by the order of their arrival.

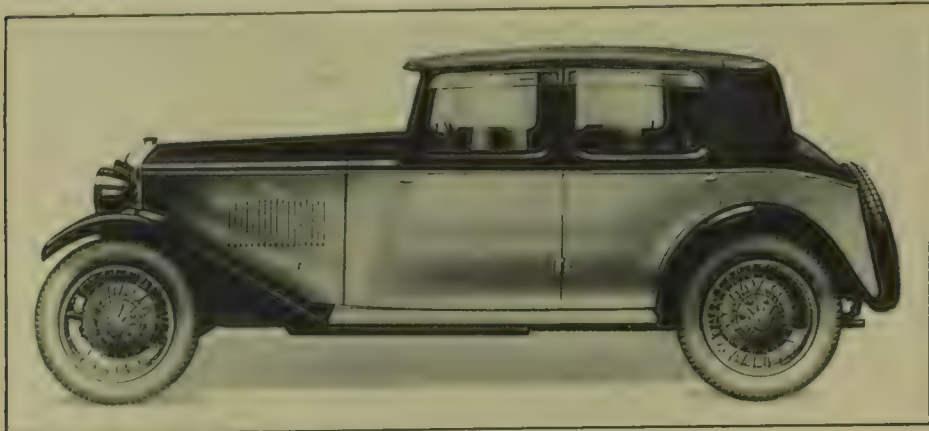
Leeds to Brecon is 255 miles, and this has been taken as the maximum official distance for the night section. Cars will leave from Leeds any time after 7.40 p.m., and London (238 miles) at 8.20 p.m. from the Riley premises, 42, North Audley Street, W.1., and other towns

covers the whole of Great Britain and Ireland. All main roads and distances are clearly marked, and the places of interest in each section are described in humorous language rather fascinating to the reader. This book of maps is priced at 1s., and can be obtained from garages or direct from Small and Parkes, Ltd., Hindham Vale Works, Manchester. Wales needs good brakes, so visitors should see that these are in good order before starting.

### New Bentley Four-Litre.

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(Continued overleaf.)



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its "standing stones" and "circles," memories of Druid times. Competitors will start from a number of towns to arrive at Brecon on a schedule stated in the regulations. This will be the night-driving part of the test. The route of the day section will be held over main and hill roads of Wales, between Brecon and Llangollen, passing through Garth, Builth Wells, Rhyader, Llanidloes, Dinas Mawddwy, past Lake Vyrnwy and through Llangynog, Llanarmon, and Glyn-Ceirog. The competitors starting from London, Leeds, Plymouth, Carlisle, Cambridge, Norwich, Grimsby, or elsewhere, will all arrive at Brecon in time for breakfast at the Castle Hotel before starting on the day trip which finishes at Llangollen. Whichever town is chosen by the competitor to start from, he or she will have to average approximately 25 miles an hour. Both Staylittle and Bwlch-y-Groes will be observed hills to be climbed non-stop, and the luncheon halt will be at Dinas Mawddwy. There, no penalty will be incurred by competitors arriving up to thirty minutes early, but

according to their distance from Brecon. As, however, competitors lose one mark for every 10 miles distance covered in the night section which is less than the maximum official distance, 255 miles from Leeds, I expect the great bulk of the drivers will endeavour to make Leeds their point of departure, or points equally far distant from Brecon. Competitors set their own course to that town, so will have to keep their eyes on the map. The makers of "Don" brake-linings have issued an interesting 40-page map-book containing nineteen clear and readable maps, drawn to sixteen miles per inch scale. In these sections, this book



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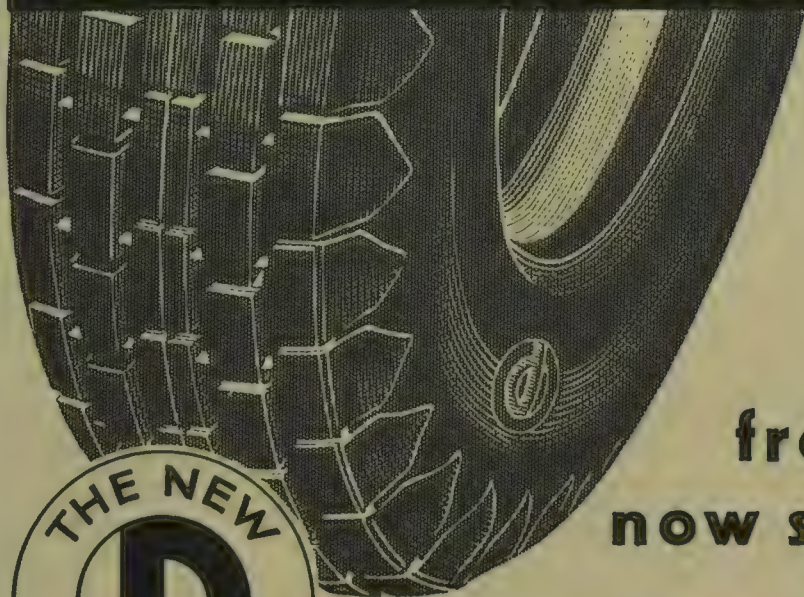


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### THE WORLD OF THE KINEMA.

(Continued from previous Page.)

a quality of cool humour, gave a clear-cut edge to his characterisations. He held, as it were, a tight rein on his temperament. In "The Royal Family of Broadway," wherein a turbulent family of famous players is modelled—it is an open secret—on the Barrymores, he has sprung a surprise on us in giving his temperament its head. He might have been chosen for this amiable satire of John Barrymore on the strength of his physical likeness, and, indeed, the well-known "profile" is kept well to the fore. But his portrayal of the handsome

actor "gone Hollywood" is not limited to a superficial similarity. His whirlwind personality, his flamboyancy, his unconscious humour, his spoiled, impatient demands on his companions, are established in a high spirit of comedy-burlesque and with a brilliancy that cuts a glittering track through the turmoil of an emotional household. An occasional glimpse of the loyalty and affection beneath a pose that has become second nature is revealed with genuine artistry. The *panache* of this performance, the versatility which it indicates, are an eloquent proof of reserve powers which should be given full play in the future rôles of Fredric March.

### "THE MAGIC FLUTE" AT COVENT GARDEN.

IT is almost unbelievable that Mozart's opera "Die Zauberflöte" has not been given at Covent Garden for about forty years, but the great revival of interest in Mozart's music, which began in Germany, Austria, and France after the war, has not yet resulted in the series of revivals of his operas which have astonished the musical public on the Continent during the past ten years.

Here at last, however, is an attempt at a modern production of artistic merit in an entirely new setting and with new costumes, the whole designed by a well-known Czech artist, Professor Strnad. The production has many fine points, and is a great improvement on the usual Covent Garden type of setting for Mozart's operas. The scene when the Queen of the Night first appears against a starry background is magnificent, and one of the finest stage pictures of the kind I have ever seen. It is so perfectly suited to the bizarre and terrifying character of the Queen of the Night as conceived by Mozart that one regrets that we cannot get the feminine equivalent of a Chaliapine in this part, and the careful, competent singing by Miss Noël Eadie seemed all the more unsatisfying. It was these terrifying *arias* of the Queen of the Night that so shocked the famous Russian musical amateur and writer, Oulibicheff, that he declared them to be a blot upon the beauty of Mozart's music, and for most people, who are dependent for their impression upon the rendering of these *arias*, they remain unsatisfying because the singers of this rôle are always too obviously under the strain of the task imposed upon them. But if ever we get a

coloratura soprano with the natural voice necessary, and the histrionic power of a Chaliapine, we shall then have Mozart's music done justice to in these *arias*.

Although the setting and dresses were throughout successful and admirable, the dramatic unity of the opera was completely destroyed by the waits between the scenes. I am astonished at the lack of showmanship which makes this possible. Perhaps Covent Garden is so seriously handicapped in this respect by lack of up-to-date stage machinery that it is impossible to produce an opera with a number of important changes of scene smoothly and efficiently without more than a few seconds pause between. If this is the case, then it is useless to spend money on new productions which need up-to-date stage appliances. I assure Lieut.-Colonel Blois that, if "The Magic Flute" had been produced with the swift celerity that characterises Erik Charell's production, for example, of "White Horse Inn," at the Coliseum, the success of the present revival of "The Magic Flute" would have been much greater. Those who declare that these innumerable waits between the scenes do not matter are wrong. They spoil completely the cumulative effect of the opera; they destroy again and again the atmosphere created by Mozart's magical music, and thus they prevent the enthusiasm which the performance of "The Magic Flute" arouses always at the Old Vic and Sadler's Wells Theatres when it is played there with inferior material. I know I do not exaggerate when I say that, to break up Mozart's opera into a dozen or more scenes, with long waits in darkness, or, worse still, with lights up, is absolutely fatal.

In other respects the production had many good points. Ivar Andresen is a fine, dignified Sarastro, who sang his difficult music with none of the perfunctoriness with which most basses ruin it. As Pamina, Margarethe Teschemacher showed her quality when her great *aria* in the second act came, singing with a sustained beauty of phrasing and purity of intonation that is as rare as it is delightful. The trios of ladies and boys were well sung. Gerhardt Hüsck and Marcel Wittrisch were well contrasted as Papageno and Tamino; and Heinrich Tessmer showed his usual artistry as Monostatos. Bruno Walter obtained some excellent playing from the orchestra. It was a pleasure to hear delicate and sensitive musicianship again.

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PEACE and quietness amidst beautiful surroundings where Nature has not been spoilt by the handiwork of man are eagerly sought for in these days. Yacht-owners want the same conditions, but coupled with safe anchorages in which to keep their craft and where high prices are not asked for a berth. I shall probably make many enemies amongst those who know and love the place and wish to keep it to themselves, but there is no gain-saying the fact that the Beaulieu river fulfils all these requirements. This river, which runs parallel and to the westward of Southampton Water, is navigable for eight miles and, in certain other respects, is unique. It is owned (even its bed) by Lord Montague, under a charter dated in the year 1204; so he has the power to make his own regulations for those who use his waters.

Many potential newcomers to yachting write to me asking where they could keep a boat if they became owners, so I am always on the look-out for suitable localities. The Beaulieu river is certainly one of them that I can recommend, for it is easy to reach from London either by car or rail, and there are even facilities near by for aircraft. This is not the only asset possessed by this place, however: 3½ miles from its mouth is Bucklers Hard, where so many of the old wooden war-ships were built by that master-builder, Mr. Adams. To-day, the house

of the master-builder still stands. It is called the Master-Builder's House, and it has become quite a most comfortable hotel. It has a mass of old oak beams and many of the old-fashioned fireplaces where whole trees can be burnt; but, nevertheless, modern comforts have not been omitted, hot and cold water being laid on to each of the twenty bedrooms and central heating and electric light having been installed. Last, but not least, this perfect holiday resort is ruled over by gentlefolk who have a natural gift for making one comfortable and providing good food. This hotel is the only one in the

ments for baths and dinners for such yachtsmen as require them. Bucklers Hard is a peaceful place which is quite "undeveloped" and is the home of innumerable nightingales, and, what is more, there is practically no chance of it ever being overrun, as it is the policy of the owner to retain it in its present state. The river affords a safe anchorage for quite large vessels, for at high tide ships drawing 12½ ft. can enter and remain afloat at all states of the tide, whilst boats of 7 ft. draught can enter at any time. Beaulieu itself, however, can only be visited by water in craft drawing 4 ft. for two hours around high water. The

harbour-master lives at Bucklers Hard, and, if desired, his services can be obtained as a pilot, etc., for a small fee. He also collects the harbour dues, which amount to sixpence for a stay of any duration for a vessel under five tons, or, alternatively, each time she goes in or out, and one shilling for any vessel above this tonnage. Permanent moorings cost £2 per annum, providing the hirer supplies the moorings, which are then laid by the harbour-master. At the pier at Bucklers Hard is a petrol-

pump, and water can be obtained for 3s. per 100 gallons. For 10s., vessels drawing not more than 6 ft. will be placed on the grid for bottom-scrubbing or other attentions.

The only things one cannot get at Bucklers Hard, unless previous notice is given, are intoxicating drinks, so I advise owners to take due precautions or to hire some of the good horses that can be had and ride over to Beaulieu for what they want, unless a hired motor-car is preferred.



BEAULIEU RIVER, AT BUCKLERS HARD—AN IDEAL BASE FOR THE SMALL YACHTSMAN, WHICH IS OPPOSITE THE ISLE OF WIGHT: THE VIEW FROM THE MASTER-BUILDER'S HOUSE.

The advantages Beaulieu River has to offer the small yachtsman as a "base of operations" are described in full in our "Marine Caravanning" article on this page. Beaulieu River is one of the nearest anchorages to Cowes on the mainland; is navigable for eight miles; and, at Bucklers Hard, has the picturesque hotel called the Master-Builder's House, very conveniently situated.—[Photograph by E. Mudge, Fawley, Hants.]

small village, and therefore is generally full up after the end of June. Consequently, I advise those who wish to sample its hospitality to go there early in the season. To my mind, the existence of this house, which is the only one of its kind on the river where deep water can be found at low tide, increases enormously the value of the river to owners of small yachts. It permits those of a party who dislike sleeping on board to obtain accommodation on shore close to their vessels, whilst it provides special arrange-

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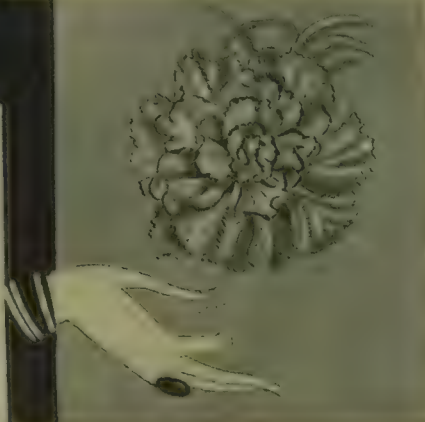


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The Country of Romance, which offers attractions of many kinds. A journey across Spain takes one through towering mountains into villages with a charm all their own, inhabited by conservative, picturesque peasants whose courtesy is proverbial. In sharp distinction to this Arcadian existence, cities abound, impressive with churches, gracious with ruins and relics of days gone by. For the artist there are not only pictures painted by great craftsmen, but also those limned on the canvas of the sky.

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For all information and literature apply to the Offices of the National Board for Travel in Spain at PARIS, 12, Boulevard de la Madeleine; NEW YORK, 695, Fifth Avenue; ROME, 9, Via Condotti; MUNICH, 6, Residenzstrasse; GIBRALTAR, 63-67, Main Street. At LONDON and other cities apply to Cook's and Wagons Lits, or The American Express or any other Travel Agency.

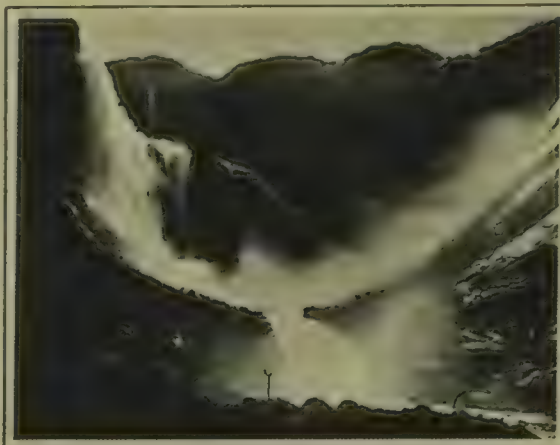


## THE LURE OF NORWAY.

ALTHOUGH pleasure-cruises make the fjords of Norway accessible to the traveller at a cost not greater than a sojourn of equal duration at any seaside resort, they do not exhaust the attractions which this northern wonderland has to offer the tourist and sportsman. A realisation of this in Norway itself has brought about the inauguration on May 9 of a new service between Newcastle and Bergen by the world's fastest motor-liner, the S.S. *Venus*, a vessel of 7000 tons displacement. New motor-roads across the mountain passes have also been constructed to link the picturesque towns and hamlets at the head of the west-coast fjords with the beautiful valleys and dales of Eastern Norway, and also with the fine city of Oslo, the capital.

Excellent motor-car services along the principal routes speedily introduce the traveller to a highland scenery of wild grandeur, to the glacier-lands of the famous Haukeli Fjeld and the Jotunheimen, and to the forests and lakes of such beauty-spots as Valdres and the Telemarken. Although the sea approach to Norway is made somewhat forbidding in appearance by immense cliffs and bare, rugged islands, this changes immediately the interior of the country is

reached, especially in such beautiful valleys as those of the Romsdal and the Nærødal. Here the scenery is a fascinating mixture of snow-capped mountains, pine forests, foaming waterfalls, quaint villages of log chalets,



NATURE IN MAGNIFICENT MOOD: A WATERFALL IN THE HARDANGER VALLEY.

and a profusion of wild flowers and tree blossom. For the sportsman Norway is a veritable paradise. Only two per cent. of the country is cultivated, the remainder being wild forest, mountain, and lake, the home of much wild life. Within a day's voyage from England by this new route, excellent trout-fishing is to be had for the asking at charming country inns amidst some of the finest scenery in Europe. Then there is Oslo, the capital, a spacious and imposing city at the head of the Kristiania Fjord. Interest for the visitor centres very largely round Karl Johan's Gate, a magnificent thoroughfare, planted for one half of its length with lawns and beautiful gardens. Among places of special interest there is the Folk Museum, with its well-preserved Viking ship, dating from the ninth century and recovered in 1889.

Along the narrow fringe of level land which borders the fjords in places there are the interesting towns of Bergen, with its fishing industry; Molde, a place of roses and antiquities, with a summer climate which has earned for it the title of "The Nice of Norway"; the old city of Trondhjem; quaint little Tromsø, largely built of wood, with its visiting but nomadic Lapps and their reindeer; and Hammerfest, the northernmost town in the world, where there is no sunset during the six weeks of midsummer.



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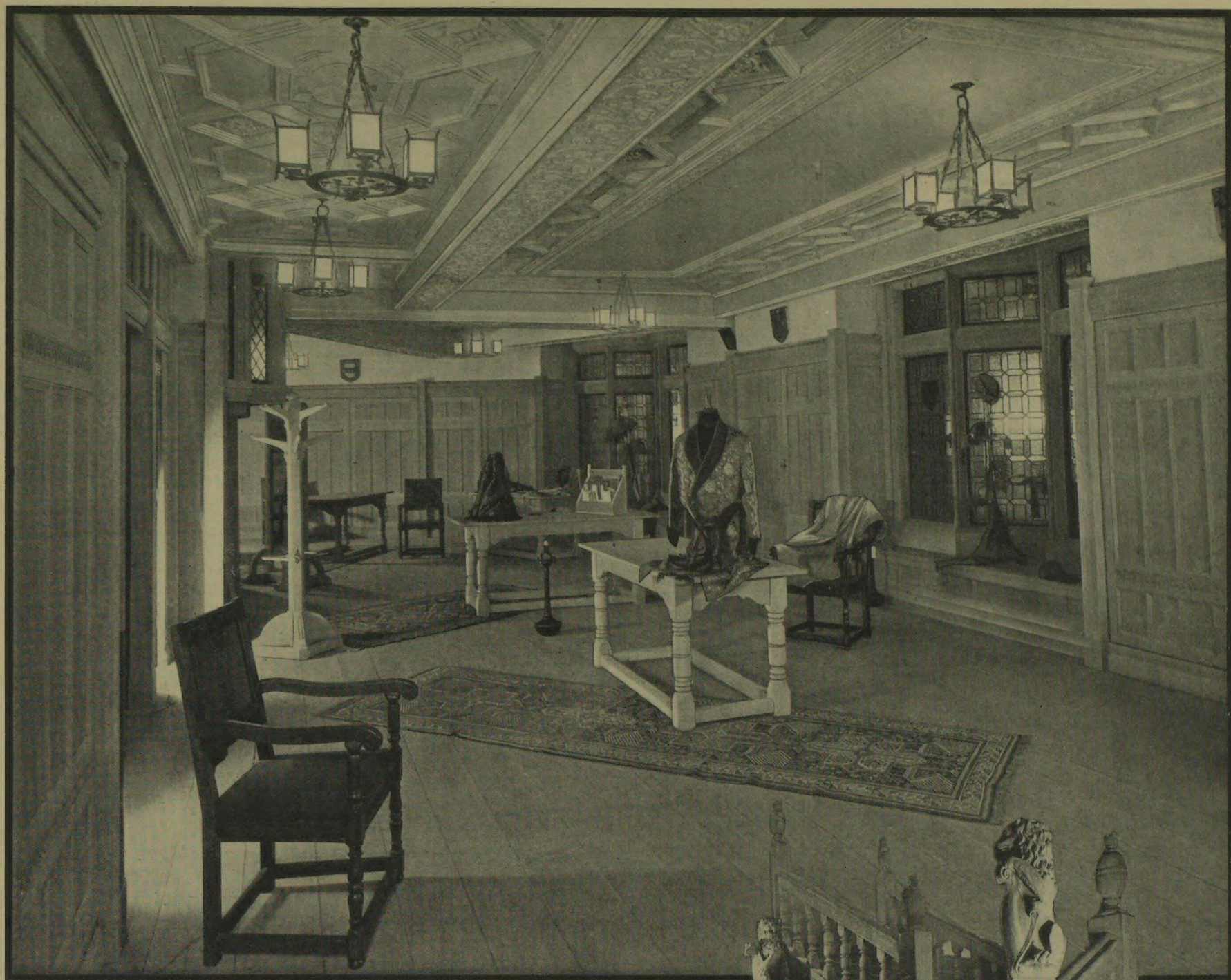
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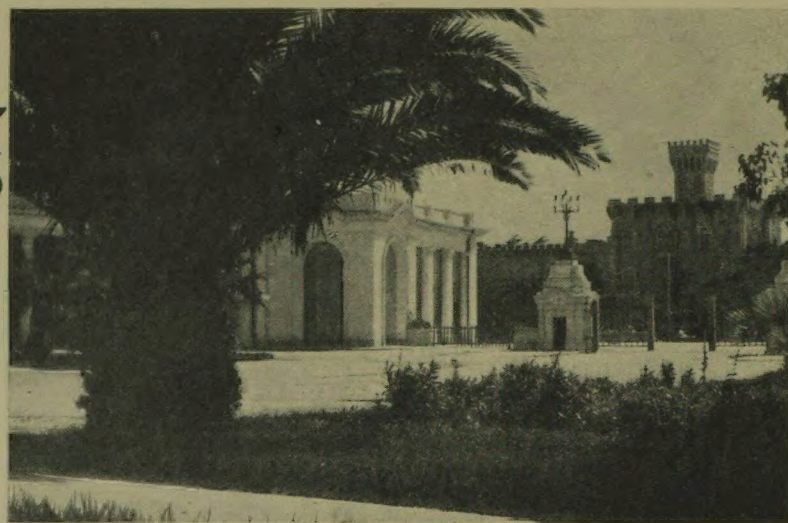
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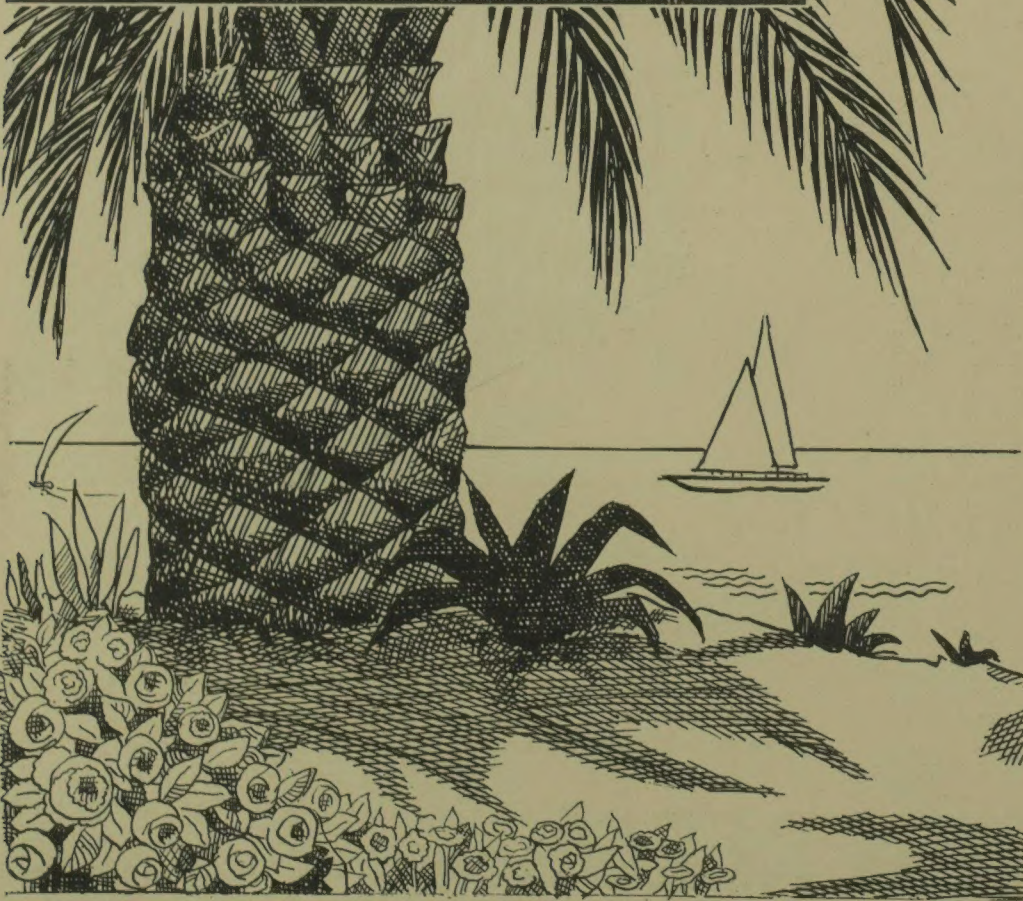
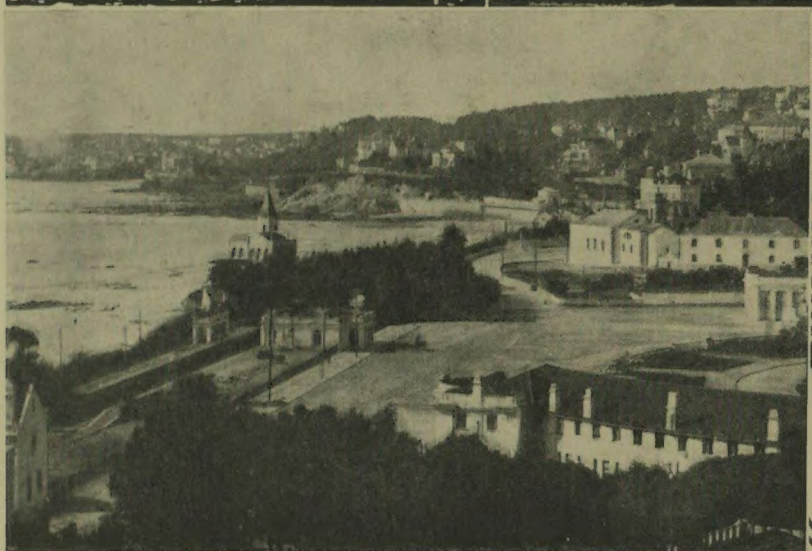
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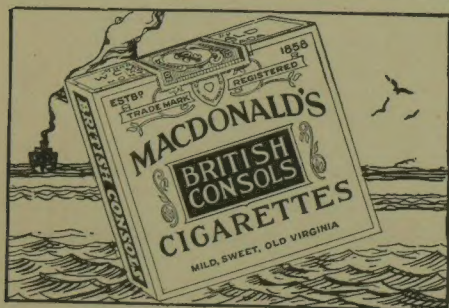
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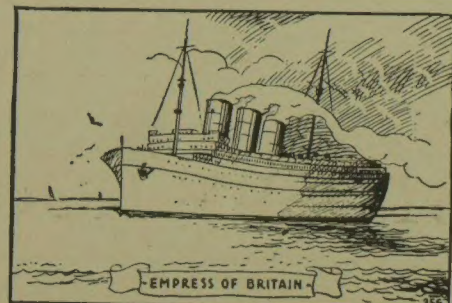
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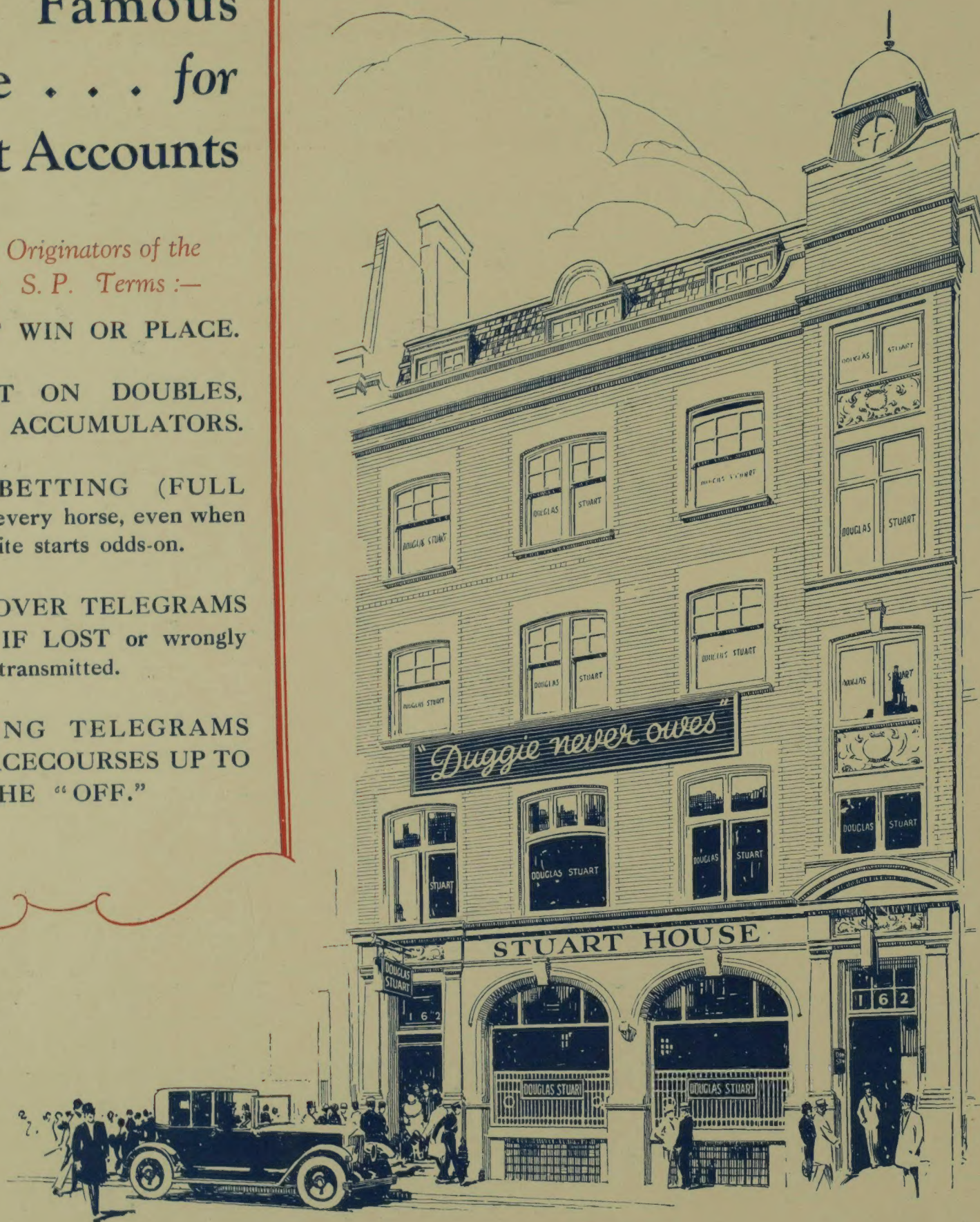
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